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VIDEO GOURMET



Entrée

We have two controversial subjects on the menu of this editorial. It will not be an insipid meal but something stronger and spicier, like Indian food. Bon appétit!

First course

How many times have I heard someone making scornful comments about Carl Macek and his work: how he Macek-ered MACROSS with ROBOTECH, or how he continues to make Streamline Pictures? Too many times. I am one of the few who think he does not deserve such strong aspersions. OK, maybe he sometimes displayed a bad attitude, maybe he shovelled some bullshit, maybe he has done some truly awful projects, like ROBOTECH THE MOVIE, but can we judge a man only on part of his work, not considering his motivations and the circumstances that influenced his actions? When he made ROBOTECH THE MOVIE, he was only doing what Harmony Gold had told him to do. I am really amazed to see how some fans have come to hate him so much. After all, with ROBOTECH, he introduced Japanese animation to an all-new generation of Americans. He

has initiated this wave of interest toward anime that we are riding today. He should be worshipped like a founding father and not despised like a war criminal. I understand that fans can sometimes be utterly self-centered, and expect that things will be done only for them, but they should know and accept that Macek and Streamline Pictures are not producing videos for the fandom. Macek is aiming for the general public. That explains his way of doing things: his choice of dubbing over subtitled, or his selection of titles.

What is most important to me is that he is doing what he can with the means available. Between the choice of pleasing the fans with releases not necessary suitable for a general market and aiming at a larger audience at the risk of dissatisfying purists (fans), he takes the most profitable option. He is a businessman. We cannot blame him for it. He does it for money and does not give a damn about fans' opinion because they do not matter. He is looking only at the bigger picture — the general video market. The needs and expectations of fans and those of simple viewers are not the same. There are also a lot of constraints on the professional market. Macek must work with them and do his best. He takes his chances, jumps in the melee with the hope that the odds are on his side, trying to improve his score with time and experience. That is why I consider him, along with John O'Donnel, as one of the two real professionals in the anime video market.

Finally, I can see no evil in his work with Streamline Pictures. I have nothing to say against their selection of titles which I find great. I have found no case of major editing. Of course the dubbing question is touchy (it is my next subject) and the choice of releasing NADIA one episode at a time is open to criticism. The major problem is in the irregular release schedule. In those difficult times, that kind of problem happens to most companies. Streamline Pictures simply announces its titles too soon. It should wait until the video is finished and ready to enter in production before advertising it; it would have less chances of being late. What is important is that they are bringing us a large selection of excellent titles, quite faithful to the originals. What more can we ask for? Why complain about Streamline? If some fans have a grudge against Carl Macek, that is their problem. We should not denigrate Streamline's products on someone else's opinion and without having a look on it ourselves. In this issue, we will make a short overview of Streamline Pictures' products.

Second course

I have always been a great defender of the subtitled video. As a fan, I was favoring sub over dub because it was preserving the original feeling of the animation: the voice acting, the background sound and music, the original songs. Now, I must admit that I'm a little tired of watching subtitled video. I have a lot of them to watch and each time I must make an effort: the characters are tiny, sometimes difficult to read, and they flash by so fast! It is much easier to watch a dubbed video: you just have to let it go. If, a fan, find it difficult to watch a sub, what must it be for a

"mundane" viewer? Well, average people don't like to read tiny characters at the bottom of their screen. That is why dubbed video touch a greater market. We are at a point where, if we want the anime fandom and market to expand, we need to reach more than just the fans. If there is no real anime on any TV channel or network soon, the anime domain may just collapse. To expand the market we must make the anime available to everyone and dubbing is the only way.

OK, there was a lot of criticism about the quality of dubs lately. I must admit that I have been disappointed by the dubbing of the first episode of MACROSS II; there were a lot of bad comments on the dubbing of NADIA, and I heard that the dubbed version of PROJECT A-KO and DOMINION have some flaws. No company escaped those problems. It could have been better, but, however, you must know that the best voice actors cost a lot. If you have rehearsals, it takes time and, in a rented studio, time is money. Also, a company tends to always use the same voice actors because, when a company has built a satisfactory team, the company keeps it for all their titles. The only hope is that the voice actors improve their skills with time.

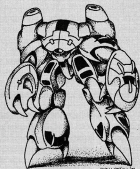
Nevertheless, it is not that bad. At least, we can understand what the characters are saying. The problem lies in the tone — the realism of the voice acting, but it is not that important. If you compare with the quality of the dubbing in other genres, there is little difference. Besides, all companies have improved their dubbing. For USR, episode two of MACROSS II was better, and GUYVER and ORGUSS were satisfactory. For Streamline, I have not seen problems in NADIA. Being a francophone, I found it quite interesting that they even bothered to give Jean & al a French accent that was NOT too bad. 3 x 3 EYES and CAGIUSTRO are quite perfect. For USMC, I have just watched PROJECT A-KO and I have seen no problem with it (save a mixing problem: the BGM being sometimes too loud and covering the dialogues). It is a good beginning (A-KO is their first dubbed video after all). Anyway, the first dubbed titles of a company may not be perfect, but at least they made the effort to make those titles available. Besides, all animations are dubbed (in Japanese or English). Can we really judge the quality of the Japanese dubbing without a good knowledge of the language? It looks better but in fact it is just different.

Dessert

Now, after a good meal for your mind, you are ready to attend tonight's show. Our main attraction is a spotlight on STREAMLINE PICTURES and their products, with an emphasis on SILENT MOBIUS. There will also be an act featuring the situation of ANIME & MANGA IN SPAIN. At the entr'acte you will enjoy our regular features and news. Don't forget to fill our little questionnaire before leaving because your views are important to us!

Claude J. Pelletier

FAN ART



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VOICE OF THE FREEDOM FIGHTER

Dear PA:

Wait a minute. This used to be a ROBOTECH magazine. My first issue is #15. I, personally, am an avid ROBOTECH fan. I bought this magazine because I thought it would be a fanzine with useful ROBOTECH stuff. I just flipped through it and I'm without a clue! No offense, guys, but I think it's incredibly stupid! What in the hell is a Gundam? What happened to the good, familiar REF/RDF stuff? I know there are a lot of people who feel the way I do! I would be immensely happy if you would bring it back. Hey, I would even buy several subscriptions!

Sincerely,

Nathan Elliott
Baton Rouge, LA

Does this deserve an answer? Oh, well, once again: we don't advertise the magazine as a ROBOTECH fanzine anymore (since the beginning of 1991). If you read the magazine a little, you'll discover that there is not only ROBOTECH. It was a good show but now I feel that I have nothing more to say about it. All we can do is watch it again and again. But why watch a show an hundred times when you can watch a hundred other anime instead? If you don't like the product, don't buy it. And try to open your mind a little... HOW-EVER, if we receive good and pertinent (or funny) articles on ROBOTECH, we will publish them (but we haven't received any yet). I am handling ROBOTECH just as any other anime.

Dear PA:

I just finished looking at PA 16, at first, I was against the idea of you guys doing the fanzine at the size of a magazine. Boy, I guess I was wrong. It looks GREAT! The printing is clearer and there are fewer mistakes. Every single one of the pictures are a lot crisper and clearer. Needs more fan art and fan letters, but all in due time. What's next?!

My brother and I were watching the MACROSS saga again, and him being new to anime asked the question that I'm sure floats around in some fan's heads. Myself, not being the most knowledgeable fan around, didn't know. So I thought maybe you guys could help.

"Who is the largest anime character, from Japanese animation of all time?" I thought to myself that maybe PA could put it up to a popular vote of the top 10 anime characters. Who knows maybe it'll be a new section for Protoculture Addicts. And I'm quite curious myself.

You guys have got yourself a fan through thick and thin.

Keep up the good work, it looks great.

Matt Willoughby
Hamilton, OH

P.S. If you do hold a popular vote, do it like the Top 10, and have them put the name and show they are from. Thanks.

The largest anime character? Without contest: Breetail! Joke aside, I think that it's Nausicaä, followed by Nadia (from an ANIMAGE poll). I like the idea of a Top Ten (like in the old times!). As would say Picard: Make it so, Number 1! Heard this everyone? I'm waiting for your Top Ten all time anime character. Results in PA #21...

Dear PA:

Thank you so much for a great article on "Record of Lodoss War" in PA #16. Your magazine was the first I've seen that gave a thorough explanation & summary of a popular OAV series. Some nice graphics rounded it off. Good job! I look forward to seeing the synopses continue in Protoculture Addicts.

Another part on the back to Tim Eldred's CYBERSUIT ARKADYNE — his graphics are really eye-catching. I hope you sell a million copies so the story will continue on to a second series (and a third, etc.).

Finally, I really like the ANIME SHOWER SPECIAL. Allow me to recommend "Video Girl Ai" books 2, 3, 5, 8 and 10 for shower or bath scenes with cute girls. (...) Keep up the good work!

Sincerely,

Jonathan Luse
Berkeley, CA

Dear Claude,

I have a problem with your column "Vriilthwai Speaks". While I read your supporting editorial comments afterward, I still feel that this shell-shocked ROBOTECH fanboy is off the mark.

I've never admired — or, in the various publications I've been a part of — allowed anonymity. It is a shield for cowardice, a hiding place for those who have strong opinions but lack the spine to back them up. I cannot respect someone whose opinions matter so little to him that he will not sign his name to them. That you would support this bothers me even more.

What he has to say annoys me less than his apparent lack of conviction to back it up, but still his comments are irksome. OVA's have allowed Americans access to a market they could never otherwise have had. Too often TV shows are fourth or fifth generation by the time the average fan gets them (I've had a terrible time trying to collect RANMA 1/2!) and virtually unwatchable. And licensed, translated OVAs help undercut video pirates by giving ethical fans legitimate outlets. Sure, they're expensive. But so is everything in Japanese animation.

Also, your nameless commentator also exemplifies an attitude that is typical of many "long term" anime fans, something I run up against a lot; namely "older is better." This attitude is narrow and typical of most American sci-fi fandom. While some of the older anime is good, we as an anime community need to stop revering mediocre shows like YAMATO and MACROSS (and nameless' comments about availability? How do you think ROBOTECH got such a huge following in America? The same goes for STARBLAZERS). I don't feel (in general) that PROTOCOLURE ADDICTS does this anymore. You try to cover both old and new, a compromise that seems to work.

Lastly, nameless (I refuse to address someone masquerading as a fictional alien) seems to have a grudge against "new" anime. I happen to agree that GUNBUSTER is "cute" and only so-so, but if that's what people like, then it deserves the popularity it's getting. The same goes for the ICZER series and BUBBLEGUM CRISIS. I'm not sure whether it's because nameless prefers drama over action (certainly any PATLABOR fan **cannot** prefer action; unsubtitled, they are achingly slow-paced) or simply because these things are new, that he dislikes them.

I'll end with one last comment; you're probably tired of my rhetoric already. Please stop supporting Laser Discs (as nameless does). While they do have superior sound & audio, I find that the industry is pushing them too hard. Don't be surprised if they pull a "CD" on us and universally change over. It **could** happen, and let's not help it.

That's all. Sorry if I've been longwinded. Thanks for all the LODOSS WAR info, it was interesting.

Yours openly,

Ed Baker
Lakewood, OH

If Vrilitwhai's comments had been controversial, it could have been annoying but I find this "fictional character" essay rather amusing. OVAs may have helped to diffuse anime but they were nevertheless more commercial and of a lower quality. Also, V. didn't say that all old was good and all new was crap, but only that we should not forget the old shows. Strangely, I've found in the anime fandom the odd trend of "only newer is better". The new anime are there and I watched them. There is good AND bad in them. Let's not see only the good. Can't you agree that there could have been better show? If you don't like LDs you deprive yourself of a wonderful medium. I won't refrain myself for a slight possibility that they change it. That's what technology is about today. We have to live it through with stoicism, without paranoia. I don't believe in the big corp conspiracy.

Dear Editor:

A couple of months ago, I was surprised to find a copy of your fanzine, PROTOCULTURE ADDICTS #15, in my mail. I was even more surprised and stunned to see my name in the credits on its contents page! I learned from Ms. Lorraine Savage, organizer of the Japanese animation fan club, Anime Hasshin, that she'd given you the okay to reprint articles from our club's newsletter, THE ROSE. Thank you for sending me a contributor's copy. It's gratifying to know other anime fans besides the heroic Ms. Savage appreciate my sometimes longwinded writing.

It has been some time since I've seen your fanzine and it's come a long way. PROTOCULTURE ADDICTS looks very good these days. The design of your 'zine looks extremely professional and is filled with fascinating information. Hooray for the computer generation! I liked the focus on the MOBILE SUIT GUNDAM saga this 15th issue featured, not just because I'm a big fan of the GUNDAM epic or because I played an unsuspecting part in it! I just enjoy it when I can get as much information as possible about a work of anime in one place. Case in point: your interviews with Ben Dunn and Frederik L. Schodt. I always find it fascinating to learn about the creation of the anime, manga or book I love. I should point out one fault in the issue, that of spelling mistakes. For example, I noticed at least three errors in my review of GUNDAM MOBILE SUIT BOOK II: eventual for eventual, inexperienced for inexperienced and reluctant for reluctant. These are mistakes I'm sure can be overcome in future issues by a more thorough editorial policy.

In reading your letters section, Voice of Freedom Fighters, your current format is controversial to some of the ROBOTECH fans that helped establish your fanzine's audience. Well, I recommend you listen to their concerns... but continue to do what you feel is best for PROTOCULTURE ADDICTS. ROBOTECH was an enjoyable animated series and helped introduce countless new people to Japanese animation, but time marches on and so does the anime industry we all love so much. ROBOTECH

is just one chapter in the ongoing history of a magical medium. Ultimately there is only so much you can continue to write about a cartoon that first appeared back in 1985. I do think you should keep the name of your 'zine however. PROTOCULTURE ADDICTS helps everyone who buys your publication remember what inspired you in the first place.

Thank you again for publishing my work and I wish you continued success,

Lester Swint
Detroit, MI

We try to improve our proofreading with each issue. This kind of errors are made when the texts are typed in the computer. That's why we prefer to receive articles already on computer disk. I AM listening to ROBOTECH fans and am open to any article submissions (I just haven't received any). And don't worry, we'll keep our name.

Dear Mr. Pelletier:

I was very pleased to hear how well Protoculture Addicts is doing. I've been following your magazine's growth from issue number one, and am delighted by the changes you've been making. I'm glad you kept the original name of the magazine. ROBOTECH has been taking a lot of flak recently. What most people fail to appreciate is that for the majority of readers, ROBOTECH was their first exposure to Japanese anime. People like myself will always have a place reserved in their heart for Rick Hunter and company.

I was wondering if you have considered a one shot issue, aside from your regular press run, featuring fan fiction, and artwork. There's a lot of talented people out here with a lot to contribute. Keep up the good work.

Yours Truly,

Andrew J. Lucas
Richmond, BC

Now that PA is a professional magazine, I am considering a more fanish one-shot featuring fan fic and fan art. But not before next year. I'll keep you posted on that.

Dear PA:

Here is a photo of my hand-made figure (it's Musica from SOUTHERN CROSS, scale 1/10 (according to the original design she's 1.82 m tall, material used: paper-clay by coating epoxy). It's my second hand-made work. This character wasn't a good 3-D match, so I arranged it. I've much neglected point but my friend has more skill and I'm going to study from him (he's an art school student and I'm

a Law College student).

By the way, according to the Japanese version of SOUTHERN CROSS, "Zor's people restrict emotions by using, at first, the bio-effect of the Flower of Lifepower and, in second, with the aid of their training". Another detail that differed in the original version was the fact that they intended to retrieve their homeworld and the Flower of Life (Protoculture in the English version) from Earthian colonists.

Stege (?) was Glory (by French characters), as Earthians called it (the second colony planet), and the Liberty planet was Earthian's first colony, changed to Moon-station Liberty in your ROBOTECH series. Zor's people (called Gronibann) and Earthian colonists were more like 1950's Zionists and Palestinians (I know, this kind of political reference is "taboo" in your culture). The official media code in Japan was Valkyrie (for the Veritech fighter), Spartoi (Hover Tank), Logan (same), Auroran (AJACS), Legioss (Alpha), and Tread Fighter-Bomber (Beta).

Some of Japanese SF and animation fans know the name of ROBOTECH, but don't know its contents. Fortunately, I could read Mr. McKinney's novelization. If you ignore the connection between the three original Japanese series, ROBOTECH has a good arrangement (particularly MACROSS #18, MASTERS #21-23, and NEW GENERATION #5-6). I hope your movement will have series and animated movies introduced in Japan. (My favorite animated movie is SNOW-MAN and THE MAN WHO PLANTS TREES).

Sincerely yours,

May
Fukuoka, Japan

P.S. Oops! SENTINELS and ROBOTECH THE MOVIE are considered bad taste by the Japanese. They have only a slight relation with the first series and has a different feeling. My favorite Japanimation are WINDARIA, KIKI'S DELIVERY SERVICE, WINGS OF ONEAMISE, and GUNBUSTER.

Thank you very much for your input. I am always glad to have comments from our Japanese readers. I am sorry I had to rephrase some parts of your letter for more clarity. I left untouched the parts where I wasn't sure what you meant.



VOLUME SEVEN

Edited by Michael Birchfield
Reported by Michael Birchfield, Paul Rigsby,
Steve Bierce and Kevin Kinne.

It has recently been learned that "SECRET OF BLUE WATER" stars Senorita Grandes and her aide Sanson once were famous under other names. Grandes' first film role was as Jessica Rabbit in the film "WHO FRAMED ROGER RABBIT", a part she says she would like to put behind her. Sanson, by the way, was once the stunt double for "BLUES BROTHERS" star Elwood Blues, stemming from their days on "SATURDAY NIGHT LIVE" and continuing through the motion picture. (MB/ SB)

Trans-sexual kung-fu artist Ranna Saotome has initiated something of a controversy by demanding to compete on both Japan's male and female martial-arts teams. Comments from his father Genma Saotome were unavailable at press time, but he is said to be "bearish" on the subject. (PR)

It is rumored that the reason that the factions in the recent Yugoslavian civil war agreed so quickly to the UNITED NATIONS' cease-fire was because they learned that the U.N. was considering sending the WORLD WORK WELFARE ASSOCIATION (3WA) agents Kei and Yuri to the region to act as observers. (SB)

PLAYTEX reportedly had paid BUBBLEGUM CRISIS/CRASH star Nene Romanova an undisclosed amount to feature their underthings when they learned of her "strip-tease" scene to be filmed in BUBBLEGUM CRISIS #8 - "Scoop Chase." Ms. Romanova refuses to comment, but it is a coincidence that PLAYTEX sales in the major Mega-Tokyo area rose by 24% the following month. (MB)

Speaking of the "Bubblegum" cast, KNIGHT SABERS' leader Sylvia Stingray had her younger brother Mackie committed to a mental institution for treatment of his "Electra Complex." "I know

it's only natural for teen-age boys to like to leer at girls," Ms. Stingray laments, "but, for crying out loud, when I can't even take a nice, hot bath in the privacy of my own home for fear that Mackie might be watching from a hidden camera or even be lurking underwater with a snorkel, it's time to put my foot down!" (MB)

Yet more America-bashing! When asked why the boomers shown in BUBBLEGUM CRISIS #8 seemed rather low-quality and easy to destroy, a GENOM spokesman remarked that they were made by their Detroit subsidiary. To add insult to injury, GENOM also claimed that the assembly-line scenes shown were filmed in the U.S.A. and that the renegade official who attacked the A.D. POLICE headquarters was only present in Mega-Tokyo at the time because, as president of the Detroit plant, he was required to attend a seminar at the parent location. "After two weeks of undergoing the rigors of Japanese training, his mind snapped," the spokesman claimed. (MB)

"The Real Ghostbusters" are out!, so announced New York City officials in a news conference yesterday. Apparently weary of constant bangles and mounting property damage (Ed. note: sound familiar, 3WA?), the city council voted unanimously to fire and quote "those four buffoons and that damned semi-intelligent glob of green jello pudding!" Taki - a "darkness guard" featured in "Monster City" - is being considered as a replacement and Amano from "Wandering Child" fame has put in his resume, as well. (Incidentally, it is rumored that the sometimes deceased Vampire Hunter D was turned away. As he put it, "They told me this city already has enough specialists on the payroll.") (PR)

"Dops!" THE INDIANAPOLIS COLTS, who held the first overall pick in the 1992 NFL drafts, have inadvertently wasted the pick by drafting Japanese schoolgirl Ayukawa Madoka. The mistake was not discovered until Ms. Madoka arrived in Indiana for the team's draft day press conference. Apparently, the COLTS were misled by her nickname, "The pick." An embarrassed spokesman would only say "With a nickname like that, we could only have assumed that we were drafting a hell of a defensive back!" It is undecided if Ms. Madoka will serve the team in another capacity. (MB)

PEOPLE magazine has released their list for the best and worst dressed characters in anime. Topping the worst dressed list for females are the pirate crew of the star frigate SOL BIANCA and the KNIGHT SABERS for their brief band performance in the "Hurricane Live 2032" video, thanks to the "totally horrible" costumes shown in it. Coincidentally, Sylvia Stingray of the group was also named as one of the list's best dressed, based on her normally classy wardrobe. Included as well on this list was Sister Grey, friend and alleged lover to Icer-One. As for the men, "THE SECRET OF BLUE WATER" villain Gargyle took the worst dressed list, with "ROBOTECH" freedom fighter Rand gaining "honorable" mention. Best dressed went to GENOM's Brian J. Mason. (PR/MB)

All in the Family: Famed Yamato engineer Sanada/Sandor credits much of his early success in the designing of cyborg equipment for a distant relative living in France - Inspector Gadget. This reporter has long noticed the family resemblance. (MB)

Scandal! The Department of HEALTH, EDUCATION, and WELFARE has expressed outrage over the well-being of females depicted in Reiji Matsumoto films. Reportedly, their living conditions for such noted personalities as Yuki Mori, Queen Millennia, the Pirate Queen Emeraldus, Maeter, Maya "the Rose" and others are deplorable. "I think it is quite obvious," a HEW official noted. "These women are obviously anorexic, being forced into a state of near-starvation." Charges are pending. (KK/MB)

Anime Gossip Readers' Poll:

Choose the most odorous female in anime. Early favorites are Nao Izumi of PATLABOR, Leone Ozaki of DOMINION, and Ecuba of GALL FORCE. Write-ins are welcome! (KK)

Thought For The Day:

"If an asteroid impacts the Earth and one is left to hear, does it make a sound?" As asked by Char Aznable to Paul Rigsby.

Editorial:

I would like to defend myself from the vicious rumors being circulated about me by GENOM. Anime fans might recall the "sexaroid" boomers Anri and Sylvie, featured in BUBBLEGUM CRISIS #5 - "Moonlight Rambler." Recently, I have learned that GENOM is covertly offering clients such beings in the guise of their favorite anime and Sci-Fi personalities. My spies have informed me that the most popular models are the 3WA agents Kei and Yuri, sold separately or as a set. Likewise for the Cat twins Annapurna and Unipuma. A twist on this is the Ranna Saotome model, offered in both male and female versions. Other top sellers include Friss and ROBOTECH's Nova Satori and Miriya. For non-production models, special orders are accepted at a somewhat higher price.

If true, of course, this news is shocking! And not very bright, either. For example, what way to pick a fight with the real "Dirty Pair," just for starters. As for my personal involvement with this, GENOM claims that I kept this information under wraps until my Icer-One unit was delivered. Please do not pay any attention to such garbage. What do you take me for?

Mike Birchfield

IF WE DON'T KNOW IT, WE CAN'T PRINT IT! BE AN OFFICIAL ANIME GOSSIP REPORTER. SEND US YOUR NEWS. THE EDITOR ACCEPTS NO RESPONSIBILITY FOR THE UNSUBSTANTIATED CLAIMS OF OTHERS.

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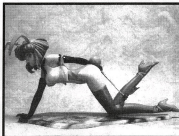
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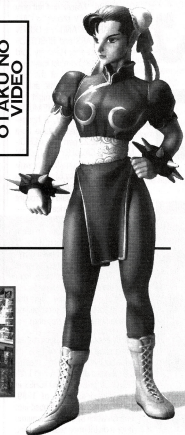


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STREAMLINE PICTURES

by Fred Patten,
Emu Townsend
Edited by Claude J. Pelletier

In July of 1987 at the Second Los Angeles International Animation Celebration, animation fans, animators, and animator wanna-bes gathered to wine, dine, discuss, hobnob, and (best of all) gorge themselves on reel after reel of animation in packed cinemas. It was in one such cinema (the Wadsworth) that Jerry Beck, long-time animation fan/scholar and co-author of the book *LOONEY TUNES AND MERRIE MELODIES*, ran into Carl Macek. Macek had not only adapted such TV shows as *CAPTAIN HARLOCK* and *THE QUEEN OF 1000 YEARS* and *ROBOTECH* (both produced for Harmony Gold in the mid-'80s), he reluctantly oversaw the production of the very movie that anchored the animation festival's opening night celebration: *ROBOTECH, THE MOVIE: THE UNTOLD STORY*, a hodgepodge of re-edited footage from *MEGAZONE 23* part 1, *SUPER DIMENSION CAVALRY: SOUTHERN CROSS* and additional footage written and directed by Macek. Both Beck and Macek noted that it would be nice if anime could be brought over to North America intact—without interference from typical distribution companies who often acquired foreign rights to many of these films. Beck had been working in the film distribution for some time; Macek had contacts from adapting original Japanese works while at Harmony Gold. From this simple meeting the idea behind Streamline Pictures was born.

Carl Macek and Jerry Beck started Streamline in the fall of 1988. Its initial activities were the theatrical releases of *LAPUTA* and *TWILIGHT OF THE COCKROACHES* in spring and summer of 1989. *LAPUTA* was already dubbed into English when Streamline acquired it for a distribution test marketing

which lasted for a six month period. *TWILIGHT OF THE COCKROACHES* was released to theaters in a sub-titled version written by Macek. Both releases met with relative success at the box office. But it wasn't until the release of *AKIRA* in the winter of 1989 that Streamline became a major supplier to the independent/art theater circuit throughout North America. Streamline "acquired" an existing dubbed version of *AKIRA* for distribution in the United States [the version was produced for the Hong Kong release of *AKIRA*].

During this period Streamline was contacted by Tokuma to produce English-language versions of

both *MY NEIGHBOR, TOTORO* and *KIKI'S DELIVERY SERVICE*. The later adaptation was shown by Japan Air Lines as an in-flight movie. Streamline was not able to secure distribution rights to either *TOTORO* or *KIKI'S DELIVERY SERVICE* and was not able to renew *LAPUTA* following an additional 6-month extension of the initial test marketing period. Tokuma felt that these films—major box-office hits in Japan—required a broader general release as well as a major cash advance. Streamline, a fledgling distribution company, was unable to meet Tokuma's cash requirements and unfortunately had to give up the rights to *LAPUTA*.





Following the release of *AKIRA*, Streamline began acquiring additional films for US domestic theatrical distribution. For these new releases Streamline was able to produce their own English language versions. These films include *LENSMAN* (1990), *ROBOT CARNIVAL* (1991), and *FIST OF THE NORTH STAR* (1992).

In 1991, Streamline acquired the rights to the anime classic *THE CASTLE OF CAGLIOSTRO*. Streamline struck new print and subtitled the film for a limited "roadshow" release. Additional theatrical releases from Streamline in 1992 and 1993 are *THE PROFESSIONAL: GOLGO 13*, *NEO-TOKYO/SILENT MÖBIUS* ("Neo-Tokyo" is the title given to "Manie-Manie" — a trilogy of short films which received limited release in Japan) and *WICKED CITY* (also known in Japan as "Supernatural Beast City") which is due to begin late Spring. Streamline also released a subtitled version of *VAMPIRE HUNTER D* to key theaters in major US Markets in a limited promotional venue to create interest in their subsequent dubbed video release. They also plan to distribute a theatrical feature of *SPEED RACER* made from newly-struck 35mm negatives. This presentation will be called *THE SPEED RACER SHOW*, and it will feature new musical elements, old TV commercials, and a *COLONEL BLEEP* short.

Streamline got into home video sales at the end of 1990 with the *AKIRA PRODUCTION REPORT*, a documentary on the making of *AKIRA*. This was quickly followed by 5 episodes of Tatsunoko's pop action TV series *ZILLION* and the release of *AKIRA*. Streamline also branched away from solely han-

dling anime by distributing *COMIC BOOK CONFIDENTIAL* and *MIKE AND SPIKE'S FESTIVAL OF ANIMATION*. Streamline also distributes a selection of vintage animation in their "ARCHIVE SERIES". To date Streamline has re-introduced a number of "classic" animation programs to the video market — *CLUTCH CARGO*, *SPACE ANGEL*, *COLONEL BLEEP* (the first cartoon produced in color directly for television) and *ANIMALAND* — the British cartoons of David Hand (the director of Disney's *BAMBI* and *SNOW WHITE* features).

Additional English-language anime titles released (or soon to be released) by Streamline include *LENSMAN*, *ROBOT CARNIVAL*, *FIST OF THE NORTH STAR*, *VAMPIRE HUNTER D*, *TWILIGHT OF THE COCKROACHES*, *PLANET BUSTERS (AKA BIRTH)*, *WINDARIA*, *ROBOTECH II: THE SENTINELS*, *ZILLION: BURNING NIGHT*, *NADIA* (selection of initial television episodes), *3x3 EYES* (four volume mini-series), *DIRTY PAIR: AFFAIR ON NOLANDIA*, *DIRTY PAIR: 005 CONSPIRACY*, *DIRTY PAIR: PROJECT EDEN*, *DOOMED MEGALOPOLIS* (four volume OVA-series), *CRYING FREEMAN* (continuing OVA-series), and *ANIME CLASSICS* featuring superior episodes of various Japanese television series (first releases feature *LUPIN III* episodes directed by Miyazaki: "ALBATROSS: WINGS OF DEATH" and "FAREWELL, WITH LOVE, LUPIN"). Streamline plans to release a subtitled version of *AKIRA* on video tape later this year. Streamline is also working with two laser disc manufacturers: *LUMIVISION* in Dever and *VOYAGER* in Los Angeles to distribute their product line. To date *Voyager* has released a deluxe version of *AKIRA* on laser disc and *Lumivision* has released *TWILIGHT OF THE COCKROACHES* and more recently *LENSMAN*. Whenever possible Streamline anime laser disc versions will be presented with two audio tracks so that the audience can hear either the original Japanese language version or Streamline's Eng-

lish language version. Current plans calls for most (if not all) of Streamline's product line to make their way onto laser disc.

The major new release program started by Streamline is the complete *ROBOTECH* product line released in two versions. The first version is a "consumer" edition which features all 85 uncut episodes of *ROBOTECH* — as aired on American television. The second version is the "Connoisseur" edition which features both the English versions of *ROBOTECH* paired with their uncut Japanese counterpart — with subtitles of the original dialogue.

In 1989 *LAPUTA* and *TWILIGHT OF THE COCKROACHES* were modest successes, but both gave Streamline their first taste of national publicity as they were reviewed in newspapers around the country and spotlighted on *Entertainment Tonight*. What really made people sit up and take notice was their acquisition and subsequent distribution of *AKIRA*. The original manga had been translated and was available in comic stores for some time, gaining a devoted following. This, plus the fact that it had eye-popping visual effects and animation, made it an almost instant hit. *AKIRA* garnered rave reviews in film magazines both in North America and Europe, it was deemed a "video pick of the week" by *Siskel and Ebert*, and has recently been reviewed in *TIME* magazine. Katsuhiro Otomo was interviewed on MTV and a new generation of anime fans were exposed to the sometimes bewildering world of Japanese animation.

Streamline continues to seek out quality anime which they feel will work within the larger mass market. They have set their sights beyond anime fandom. Streamline is not interested in catering to those who already are drawn to anime, but those who enjoy solid entertainment and are not prejudiced by watching cartoons.



PRODUCTS LIST

STREAMLINE PICTURES

3 X 3 EYES



Pai, the last of a mysterious race of immortals, seeks an ancient supernatural artifact, the Ningen, which can change her into a true human being. Journeying from Tibet to Tokyo, the 300-year-old "adolescent" is looking for Yakumo Fujii, the son of an archaeologist who devoted his life to learning the secret of the Sanjuyan — the "immortal ones". Pai hopes Yakumo will help her, but he is skeptical until her berserk spirit guide (named Tahuki) accidentally kills him. Using her hidden powers (she has no conscious knowledge of her Sanjuyan personality), Pai resurrects Yakumo who, now convinced, agrees to join her quest. Their only clue leads them to Hong Kong. They soon find themselves in the middle of a secret war between opposing occult forces vying for possession of the powerful artifact. Based on a popular Japanese comic book series written and drawn by Yuzo Takada, 3X3 EYES is a fast-paced trip into the dark world of the occult. Filled with gunfights, grotesque monsters and arcane battles, this four-part animated mini-series is sure-fire entertainment — anime style! The episode titles are as follows: #1, "Altered State"; #2, "... Who Needs Enemies?"; #3, "Life and Death"; #4, "Blind Fight". 1991, 30 min. ea., \$14.95 US. V

AKIRA

Based on the popular graphic novel drawn and written by Katsuhiro Otomo, this animated feature film is considered to be the most dynamic example of contemporary SF animation to come from Japan. Exotic images, brilliant music and complex science fiction storytelling combine to make this a truly unique film. The best selling specialty retail video of 1991 according to a Capital City Distribution survey and a "Siskel & Ebert Video Pick of The Week" [weekend of April 25-26 1992]. 1989, 124 min., \$29.95 US. TV/14 (LD just released by Voyager in a five-side CAV Criterion edition. Contains a supplement using behind-the-scenes footage and thousands of stills from storyboards and cels to document the production process. \$124.95 US).

AKIRA PRODUCTION REPORT

Informative documentary film on the making of AKIRA. Features interviews with Otomo and key production personnel as well as behind-the-scenes footage of the animation process — Japanese style. Includes as a bonus the original Japanese and American theatrical trailers. 1989, 52 min., \$24.95 US. V

ALBATROSS: WINGS OF DEATH (LUPIN III: TALES OF THE WOLF)

Taken from Tokyo Movie Shinsha's classic television series which follows the exploits of the world's greatest cat burglar, this exceptional episode directed by master Hayao Miyazaki's is one of the finest examples of the golden age of Japanese television animation — a true classic with a knowing wink to aviation enthusiasts. It also marks the start of a new series called ANIME CLASSICS. The Wolf (Lupin) learns that the world's most eccentric billionaire has totally flipped out. He's got anuclear device, and he's going to blackmail the government with his own private "air force" — a relic from an aircraft museum. Humor and thrills abound as Wolf tries to catch up with the rich terrorist and his deadly payload aboard a luxurious 1929 Dornier DO-X Albatross — if Wolf can find another antique plane that doesn't fall apart before he can get close enough for a dogfight. 30 min., \$14.95 US. V

THE CASTLE OF CAGLIOSTRO (LUPIN III: TALES OF THE WOLF)

Hayao Miyazaki was asked by Tokyo Movie Shinsha to develop a theatrical feature around one of their most popular prime-time TV cartoon series (over 200 half-hour episodes): LUPIN III, based on Monkey Punch's manga character, which featured a constant battle of wits between a clever, charismatic master thief (Lupin) and the Interpol detective who was constantly on his heels (Zenigata). Miyazaki used full theatrical animation over richly detailed backgrounds and blended the crazy humor of the TV series with a serious mystery plot to make the movie a huge success. Wolf (Lupin), after having robbed Monte Carlo's casino, discovers that the money is counterfeit. He decides to investigate with his two pals, Jigen (the sharpshooting and rarely-smiling companion) and Goemon (the somber samurai). The trail leads to Principality of Cagliostro where they find (with the help of Zenigata, his old enemy, and Fujiko, his ex-lover and rival) a princess to rescue, an international conspiracy to break, and a long-lost treasure. 1979, 100 min., \$29.95 US. T (Sub)/V (Dub)



CRYING FREEMAN

A five-part animation based on the manga by Kazuo Koike & Ryochi Ikegami (published in America by Viz Comics). This beautiful animation tells the story of a man who is forced by conditioning to become an assassin for a big international crime organization. Details to be announced.

DIRTY PAIR: AFFAIR ON NOLANDIA

This adventure of the famous Lovely Angels is finally available in English. Kei and Yuri, two agents of the 3WA, are renowned for fulfilling their assignment, but with catastrophic consequences! 1985, 55 min., \$24.95 US. V



DOOMED MEGALOPOLIS

One of the most frightening and original animated horror films ever produced, DOOMED MEGALOPOLIS is an epic 4-hour mini-series which redefines the limits of animated horror. The production, supervised by master animator Rin Taro, is a showcase for Studio OZ — a team made up of the best animation artists in Japan. Powerful and dark, this production is a milestone of contemporary Japanese animation. Part 1: "Haunted Megalopolis". Set in Tokyo in the early part of the 20th century, an evil ghost-like Satanist, Kato, attempts to resurrect the body of a powerful spirit trapped in a ceremonial grave. If the spirit can be re-born then Kato will become the most powerful "black angel" in Japan. Kato's initial plans are thwarted, which causes him to doom the region out of revenge. But Kato will not stop until he reaches his goal of domination and power. The epic horror escalates into a mind-boggling frenzy of bloodlust and terror. Based on a live-action movie series. 1990-1992, 60 min. ea., \$24.95 each tapes. V

FIST OF THE NORTH STAR

The world's first "Splatter-Toon"! This movie is based on a popular manga. It has also spawned a successful Japanese TV series [195 half hour episodes], and a popular Nintendo "Game Boy" video game. FIST OF THE NORTH STAR is recommended for mature audiences and seems intended for fans of action movies. It is a mix between ROAD WARRIOR-like movies and Bruce Lee movies. Set after a future nuclear war, civilization has been destroyed. The few ragged survivors huddle in the ruins of the cities, where they are preyed upon by ruthless outlaw bikers, super-powerful mutants, and dictators eager to set up their own kingdoms. Ken, master of the "North Star" martial art, defends these survivors. 1986, 100 min., \$29.95 US. TV



LAPUTA: THE CASTLE IN THE SKY

Hayao Miyazaki's tale of two children, a band of pirates, and the military's quest for the fabled floating city of Laputa. A magnificent animation. One of the first titles (with AKIRA) to have been distributed in theatrical release by Streamline Pictures in the summer of 1989. T

LENSMAN

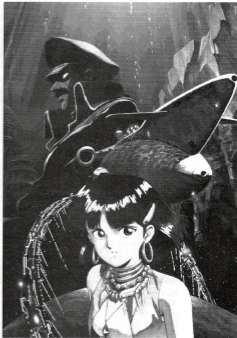
If AKIRA can be described as the BLADE RUNNER of animation, then without doubt, LENSMAN surely can be compared to STAR WARS. Based on characters created by noted SF author E.E. "Doc" Smith, LENSMAN is a fully-realized tale of action and romance set against the backdrop of an intergalactic war. A totally entertaining film filled with non-stop action and adventure. Contains spectacular animation combined with high-end computer graphics! 1984, 107 min., \$29.95 US. TV

NADIA

The Paris International Exposition of 1889 provides the opening backdrop for this intriguing, dramatically animated serial. Inspired by Jules Verne's 20,000 LEAGUES UNDER THE SEA, NADIA introduces its viewers to a lively cast of characters and a terrific story of high adventure, excitement and pure entertainment. There will be an initial release of 12 volumes: #1 "The Girl on the Eiffel Tower", #2 "The Little Fugitives", #3 "The Mysterious Sea Monsters", #4 "The Nautilus to the Rescue", #5 "Mari's Island", #6 "Gargoyles' Fortress", #7 "The Tower of Babel", #8 "Operation: Rescue". 1989, 25 min. ea., \$14.95 per tape. V

NEO-TOKYO

Retitled version of MANIE MANIE (also known as LABYRINTH TALES), it is a compilation of three animated shorts by different directors. This movie has the same feel that ROBOT CARNIVAL does. It contains "Labyrinth" by Labyrinthos, directed by Rin Taro; "Running Man", by Yoshiaki Kawajiri; and "The Order to Stop Construction", by Katsuhiro Otomo. It is presented in theatrical release as a double feature with SILENT MOBIUS since December 1992 and will be released separately on video in late 1993. T



PLANET BUSTERS

On a forgotten planet, a boy, a girl, two bounty hunters and an army of death-dealing robots come together for one of the wildest animated features of all time. One wild chase after another leads our heroes on a journey to solve one of the greatest mysteries in the Universe. It is worth noting that both PLANET BUSTERS (BIRTH is the Japanese title) and WINDARIA are not as faithful to the original Japanese movies as the other Streamline releases which are produced by Streamline (both were produced by Harmony Gold in the mid-1980s, and then acquired later by Streamline). 1984, 80 min., \$29.95 US. V

THE PROFESSIONAL: GOLGO 13

This thrilling adult adventure film, directed by Osamu Dezaki for Japan's leading animation studio Tokyo Movie Shinsha, is based on a popular manga series, GOLGO 13, by Takao Saito (published in America by Viz Comics). Golgo 13 a.k.a. Duke Togo (both are aliases — his real name was never revealed), is an international killer for hire that has no emotion other than his "professional" pride of having never let a target escape him. While fulfilling a contract on a Mafia "family", he is chased by FBI, U.S. Army and CIA assassins sent by the rich father of one of his earlier victims. 1984, 95 min. In theatrical release since October 1992. T



ROBOT CARNIVAL

Showcasing the work of nine Japanese animators, ROBOT CARNIVAL has been called a cyberpunk FANTASIA and Japan's HEAVY METAL. AKIRA's Katsuhiro Otomo opens and closes the show with a mind-boggling animated tour-de-force. Highlights include "Presence", "A Tale of A Two Robots" and "Nightmare". A sophisticated visual treat. 1987, 90 min., \$29.95 US. T/V

ROBOTECH

This series is considered by many to be responsible for anime's surge in popularity over the last few years ("The show that started it all"). Streamline has acquired the rights to Harmony Gold's 85-episode adaptation of Super Dimension (or Dimensional) Fortress Macross, Super Dimension Cavalry Southern Cross, and Genesis Climber Mospeada and is offering them in two distinct formats. The Regular format contains, in each volume, four sequential episodes as they were initially broadcast. The Perfect Collection format offers, in each volume, two episodes of the original Japanese versions, with English subtitles, followed by the same two episodes in the Regular Robotech versions. Each tape (Regular and Perfect) is approx. 100 min. (120 min. for Southern Cross Perfect Collection #1 which contains an extra fifth episode: the "artificial" ROBOTECH Episode #37 which has no corresponding Japanese episode), \$19.95 US. V

ROBOTECH II: THE SENTINELS

It was conceived as a 65-episode follow-up to the original MACROSS section of ROBOTECH. But due to the whims of television programming, the series was never completed. This feature-length film is a compilation of the 4 episodes that were partially completed. It includes 10 minutes of newly restored footage from original U.S. production. 80 min., \$24.95 US. V

SILENT MÖBIUS

Based on Kia Asamiya's manga (published in America by Viz Comics), this magnificent movie combines horror and futuristic urban police drama, as a special division of the police force (using ESPers, magic and cyberpunk high-technology) is created to battle hostile mystical phenomena. It is presented in theatrical release as a double feature with NEO-TOKYO (but it will be released separately on video in late 1993). 1991, 50 min.. T

TWILIGHT OF THE COCKROACHES

An innovative mix of live action and animation. TWILIGHT tells the story of a society of cockroaches who are forced to defend themselves against humans. It has been said to be "Franz Kafka meets ROGER RABBIT". 1987, 105 min., \$29.95 US. T/LD/V

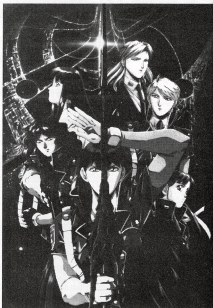
VAMPIRE HUNTER D

The first animated horror film for adults! In the distant future, the Earth is plagued by vampires who act as feudal land barons ruling over hopeless pockets of civilization. A beautiful young villager, DORIS, promises herself to a passing Vampire Hunter in exchange for his eradication of the Vampire Court headed by Count Magnus Lee. A thrilling and sophisticated animation horror adventure filled with exotic characters and bizarre imagery. From the director of FIST OF THE NORTH STAR. Character design by Yoshitaka Amano and directed by Toyoo Ashida. "When our darkest dreams become real, reality becomes a nightmare!". An anime classic. 1986, 75 min., \$29.95 US. T (Sub/V) (Dub)



WICKED CITY

English version of the animation known as SUPERNATURAL BEAST CITY, an horror police thriller. A peace treaty currently exists between Earth and the Black World, a parallel dimension populated by shape changers with supernatural powers. This treaty is about to expire and a faction of Black World extremists does not wish it to be renewed. Taki Renzaburo, a top government security agent, is assigned to make sure that the scheduled secret peace conference goes on without any problems. His Black World counterpart is Makie, a female agent from the Black World. Together, they must face the next 24 hours as the Black World extremists throw everything they have to make sure the treaty is not renewed! A very long 24 hours... A Theatrical release due to start in Spring. T



WINDARIA

An epic fantasy set in a world destined to be destroyed by love and greed. Dramatic animation and powerful images place WINDARIA in a class all by itself. An exciting and bitter-sweet story which takes place amid the backdrop of a brutal civil war. WINDARIA is a classic example of storytelling by the masters of Japanese animation. The dubbing was produced by Harmony Gold (who changed the title for ONCE UPON A TIME...). 1986, 95 min., \$29.95 US. V

ZILLION

Streamline Pictures' premiere offering in their Video Comics line! A five volume mini-series adapted from the popular Japanese television series produced by Tatsunoko Studios. Each volume is a self contained story which follows the exploits of a group of high-tech heroes as they try to combat a powerful alien invasion force: #1 "They Call Me J.J.", #2 "Hang Fire", #3 "Split Second Chance", #4 "Target: The White Knights", #5 "Judgement Call". 1987, 25 min. ea., \$14.95 per tape. V

ZILLION SPECIAL: BURNING NIGHT

The White Knights are back by popular demand in this action-packed special. J.J., Champ and Apple face their greatest challenge in a bizarre adventure set in a barren frontier town. An outrageous, stand-alone spectacular. 1989, 50 min., \$22.95 US. V



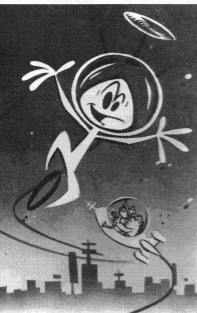
NON-ANIME VIDEOS:

ANIMALAND

A major rediscovery! Unavailable for over 40 years! A series of theatrical animated films produced in England in 1949-50 by the director of Disney's BAMBI and SNOW WHITE! A four volume collection presenting David Hand's complete (19) ANIMALAND and MUSICAL PAINTBOX cartoons. Available at present: Vol. 1, 30 min. ea., \$14.95 US. V

CLUTCH CARGO

The first cartoon produced using the patented "Synchro-Vox" process — which super-imposed live lips atop simple animation characters. Billed as television's first animated comic strip, CLUTCH CARGO served up daily cliff-hanging adventures and innocent humor. Five volumes are planned as part of Streamline Pictures' ongoing efforts to preserve and revive vintage animation classics. Available at present: Vols. 1 & 2, 30 min. ea., \$14.95 US. V



COLONEL BLEEB

Created in 1956 and produced by a small studio in Miami, COL BLEEB was a milestone in television animation — the first original TV cartoon produced in color. Making creative use of limited animation, these shows remain delightful examples of pop nostalgia! Five volumes are planned as part of Streamline Pictures' ongoing efforts to preserve and revive vintage animation classics. Available at present: Vols. 1 & 2 (#3 coming out soon). 30 min. ea., \$14.95 US. V

SPACE ANGEL

This SF adventure took the Synchro-Vox process to the far flung reaches of the Galaxy, showcasing the adventures of Scott McCloud — also known as "Space Angel". The elegant design and direction by famed comic artist Alex Toth makes the series a true classic. Five volumes are planned as part of Streamline Pictures' ongoing efforts to preserve and revive vintage animation classics. Available at present: Vols. 1 & 2, 30 min. ea., \$14.95 US. V

- They are also selling licensed merchandise: T-shirt (Akira, Robot Carnival, Lensman for \$15), Tetsuo figurine (\$69.95), Neo-Tokyo Portfolio (\$15), Akira CD Soundtrack (\$17.95), Akira Logo Pin (\$7.95), posters, etc.
- Streamline is currently planning a line of high-quality resin models ("Streamline 3-D") featuring mostly mecha and characters from Streamline's titles [Kaneda's motorcycle from AKIRA, Mach-5 and Racer-X's car from SPEED RACER].

T = Theatrical release
V = Video release
LD = Laserdisc release

From Streamline Pictures promotion material
with additions by Emru Townsend
and Claude J. Pelletier

SILENT MÖBIUS

THE MOTION
PICTURE

ANIME STORY

STORY

Tokyo, 2028. The top members of the Attack Mystification Police once again face those mysterious entities that invaded Earth from another dimension. This time the battle-ground is the Spider's Spiral, a huge, newly erected tower, and the adversary seems quite powerful. Yuki and Lebia stay outside when Nami, Kiddy and Katsumi go into the tower. The latter is cornered and stands alone with Grosopolina, her father's sword. Then she feels that her adversary is familiar...

Flashback: Tokyo, 2024. The young Katsumi arrives from Hawaii to visit her sick mother. By taking a shortcut to avoid a traffic jam, she finds herself right in the middle of a battle between AMP and the entities. "She's our ally or our greatest enemy," said Rally. After having met with her mother, she goes to the hotel. She is attacked by the entities while taking a shower but they are destroyed when they try to come closer. Katsumi then collapses. Kiddy and Nami explain to her that she defeated the entities by herself with her own power, but she refuses to believe them. She leaves and is attacked again while wandering in the city by an entity that looks like her. Kiddy and Nami come again to her rescue. Meanwhile, her mother asks Lebia to take her to the Spider's Spiral. There she uses her blood to make a pentagram, summoning the Lucifer Hawk that was attacking Katsumi. Rally, Kiddy, Nami, and Katsumi arrive at the tower in a spinner. Katsumi is just in time to hear from her mother the secret of her heritage. It was concealed from her in the hopes of



protecting Katsumi from the entities. Then the Lucifer Hawk and her mother disappear in a flash of light.

Back in 2028, The Lucifer Hawk is the one that was sealed in darkness by Katsumi's mother. Now he is taunting Katsumi. They battle, but a huge explosion makes her lose Grosopolina. This leaves her at disadvantage and wounded. She begins to chant and her spilled blood runs on the floor forming a pentagram, exactly like her mother did. She stabs the entity with a silver dagger and then again with Grosopolina, disintegrating the entity.

That was only the first movie. SILENT MÖBIUS 2 is the continuation of the flashback in part 1, and happens in 2025, just after the death of Katsumi's mother. Still in shock, Katsumi wants to return to Hawaii but this is denied by the AMP. While wandering in Tokyo, she is kidnapped by the entities but is saved by Yuki Saiko who becomes her friend. This movie, released in theaters last summer and expected in video this year, should tell us more about Katsumi's past (how she learned to use her powers and why she decided to join AMP) and answers lots of questions brought up by the first movie.

Characters



KATSUMI LIQUEUR comes from Hawaii and is the child of the great wizard Gisell Liqueur and Japanese psychic, Fuyuka. She inherited her parents' mystical powers as well as the "Key" connecting human and Entities' worlds. It is because of this gift that she is being chased by the entities. She hated her destiny at first, but finally decided to fight these entities with the help of AMP. In the first movie, we

see the awakening of her great power. She owns a talisman holding her father's mental energy and a sentient sword named Grosopolina. She is an anime video fan, and spends most of her salary buying series such as ULTRAMAN.



YUKI SAIKO has the ability to see the future and to send a psychic attack back to an attacker. With the help of Rally, Lebia performs a computer investigation on her, but they are stopped by a memory-blockade. This hides the fact that she is really the result of a genetic experiment. She entered the AMP because of her special psychic ability. She's loved by everyone and has become a kind of mascot. She is an orphan and the youngest AMP member.



RALLY CHEYENNE is the chief of AMP and she is respected by all its members. She is cool and confident. She is half-human and half-entity. She inherited her mystical powers from her father, who was an entity, but no one is aware of her true nature. She founded the AMP to fight and destroy the entities, who try to manipulate the human world. By mating

with humans, they produce offsprings combining powers and human form. Her strong will helped her bear the hardship of her heritage since childhood. When she uses her power, a mark appears on her forehead.



LEBIA MAVERICK is native of Los Angeles and is an electronics expert. She is extremely good at improving mecha and has created the three AMP's "Gods": the mascot-A.I. Huey, Duey, and Luey, named after Donald Duck's nephews. Lebia is a great support for Rally (she is second in command) and is most of the time very calm. She has shiny blond hair and usually does the information work. She is a "Visionnaire", having the ability to penetrate a computer system with her mind, moving in this "logical space" as easily as she does in the real world. She is not very good in combat, being injured when she was attacked at the Bay Bridge, but she is the best Visionnaire.



KIDDY PHENIL is native of Australia and was formerly a regular police detective before she was seriously injured when trying to arrest a killer-robot. Most of her body was rebuilt, making her a cyborg with incredible strength and endurance. She talks like a man and is the only one in AMP's team to have real combat skills, including several weapon proficiencies and hand to hand combat.



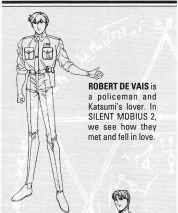
NAMI YAMIGUMO is the youngest in an ancient family of Shinto priests. She leads an ascetic life and tries to keep her mystical powers in shape. She has

an obsession for cleanliness. She is the only AMP member who refuses to wear a uniform and generally appears instead in a Shinto-style kimono (but she does wear the AMP anti-acid rain coat). She inherited a magic dagger from her family and always carries holy water (packed in small tubes) to use against evil spirits, but it works only on entities of the lower ranks.

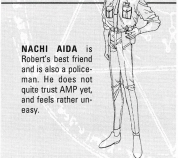
GISELF LIQUEUR is Katsumi's father although he was already dead when she was born. People say he's the very man who brought the entities from another world and call him a criminal for it, but no one knows what the real truth is.



FUYUKA is the wife of Gisel Liqueur. Feeling sorry for her daughter Katsumi, she sent her to Hawaii to lead a normal life. She used to live in a European style house right next to the Bay Bridge. She dies while trying to protect Katsumi.



ROBERT DE VAIS is a policeman and Katsumi's lover. In *SILENT MOBIUS 2*, we see how they met and fell in love.



NACHI AIDA is Robert's best friend and is also a policeman. He does not quite trust AMP yet, and feels rather uneasy.





LUCIFER HAWKS

are entities coming from an evil world named Nemesis. Having invaded our world, they attack humans indiscriminately. They have different human, animal or plant shapes, with supernatural powers that can overwhelm humans and create supernatural phenomena. Upper rank entities have more powers such as transformation, special attacks, self regeneration, etc. Purification is needed to get rid of them. Since ancient times they have been interfering with human history, but no one knows about their motives, why they came, or what they want. Katsumi holds the key to find that out, which is why they try to kidnap and bring her into their world. ALPHA has arms that coil their way around the whole body and has only one leg. BETA has many long arms, two legs, and can fly. When Kiddy attacks Alpha with a graviton gun, he dies at first, but with the arrival of Beta, they combine and become stronger. The arms become whips and they cut Kiddy's right arm. Nothing seems to work in destroying this combined entity.



Technology

3 GODS are the mecha-like artificial intelligences created by Lebia: Luey, a hyper-light computer; Huey, a bike-type mecha; and Duey, a databank close to human shape.

ARMOR COATING is a medical method to restore a damaged body. Cybernetic parts replace the damaged ones, making the person into a cyborg with superior physical abilities. Those parts are covered to look like real flesh. Kiddy uses it.

GRAVITON GUN is a powerful weapon developed to destroy Lucifer Hawks. It is forbidden to use it against humans. It takes time to recharge and can't shoot continuously.



KERBEROS is the guarding system established to protect Tokyo's citizens. It uses floating robots that are saucer-shaped and armed. Their main duty is to scout the city and prevent any violence.

LOGICSPACE is a virtual space defined by computer data. No ordinary person can feel it, but for **VISIONAIRES** it exists physically. Alpha rank Visionaires, like Lebia, can move and act within logical space.

METRO is the most popular transportation of 2024 AD Tokyo. They are basically the same system as 20th century's subways but are operated by robotics.



SPINNERS are very convenient vehicles that can be driven on the ground, can hover, or fly. They are used mainly by police forces like in *BLADE RUNNER* from which they are inspired.



Background

The date is 2028. The place is Tokyo. This city has become one of the most powerful and prosperous places on earth but it is now threatened by wizards and evil spirits from another world. A special police department, made of women of different backgrounds, has been created to defend the city. **SILENT MOBIUS** is a realistic vision of our future and also reflects well the good and bad aspects of our era: women in leading role, high-technology, overpopulation, environmental disaster, destruction. Society may have fallen into a no-win situation, but AMP, with its courageous and noble characters, gives us the hope to save ourselves, no matter how hard the situation becomes. The charm of this movie is also the mixture of the high-tech buildings and old European-style houses. Here are some background keywords:

ACID RAIN has reached critical condition at that time. It is extremely bad for human health. When rain is expected, an alarm warns people to hide or to wear their protection coat.

AMP (Attack Mystification Police or Abnormal Mystery Police) has been founded by Rally Cheyenne in 2023 AD to seek and destroy all entities. It recruits experts in every field imaginable, including some ESPers.



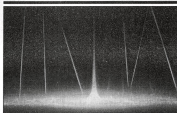
BAY BRIDGE is the very spot where Rally and Lebia were attacked by the entities. This bridge, connecting D-13 and the land, is the main setting of the story. It is decrepit and there are no plans to repair it.

D-13 is a closed district of Tokyo. This is the area, located in the middle of the city, where the government forbids citizens to enter. It used to be a "Teleport Town", but it has become a spot where Lucifer Hawks show up.

MAGIC is the method and laws of another world and dimension. Magic spells are used by and against the entities. Magic is a super-dimensional power. Spiritual barrier is a protection spell against entities.

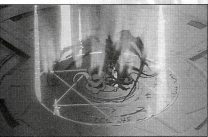
NEMESIS is the world of origin of the entities, found in another dimension. No one knows anything about it.

SHINTO SHRINE. Nami's ancestral Shinto Shrine is located 300 meters below ground level. Although it is underground, very high-tech images of forests and ponds are used to create an atmosphere.



SPIDER'S SPIRAL is a large spire-shaped tower that holds an orbital elevator; the string of the spider. People want to escape from the difficulties on earth because of over-development. This tower symbolizes the hope to rise in the sky and reach Heaven.

STAR OF DAVID. Since ancient times in human history, 6-branch stars (or the 5-branch stars called pentacles) were used to protect from evil spirits. In this story, in order to protect Tokyo from Lucifer Hawks, the police force created this Star of David's shaped beam in the sky above the city. But the beam is way up in the sky and is impossible for human eyes to look at to confirm its existence.



Animation

SILENT MOBIUS is a very beautiful animation. It is adapted from a popular manga by Kia Asamiya. Five books (on the expected nine) have been published in Japan by Comp Comics, and the series is being translated in English by Viz Comics (three books totaling 16 comics have been released to date). Asamiya has also produced comics like **DARK ANGEL**, **GUNHEAD**, and **COMPILER**. He is not working alone but in a team with Yasuhiro Moriki (mechanical design), Michitaka Kikuchi (character design), Takashi Okazaki and Tatsuya Sohma (special effects artwork). They are not only producing comics,



but are adapting their story for various media (CD, computer games, drama story) in a concept called *mediamix*. There are also several model kits (nearly sixty) of the characters.

The quality of the animation is very good. The character design and the backgrounds are particularly interesting. The world of **SILENT MOBIUS** is fascinating and its story, which mixes cyberpunk and magic, is captivating, probably because the information on the characters is being revealed very slowly. However, it could be a little difficult to understand if you have not read the comics. It is a little short for a movie (50 min.) but it is a great entertainment. In Japan, it had a great success not only among young men (it is not surprising: the six main characters are beautiful females) but also among women. If you have a chance to see *Streamline's* theatrical version, don't miss it.



Credits

This text has been translated by Miyako Graham from **THE OFFICIAL ART OF SILENT MOBIUS 2: THE MOTION PICTURE** (NEWTYPE 1992, 8; insert), and edited by Claude J. Pelletier with the help of articles by John T. Carr III (from **ANIME U.K.** #4: 6-13), Jean-Paul Jennequin (from **TSUNAMI** #3: 14-17) and SM's script by Tonghyun "Vajra" Kim & Noel Gamboa. **SILENT MOBIUS** is © Kia Asamiya/ Studio Tron/ Haruki KadoKawa/ Pioneer LDC.



A SAD SIGHT

MANGA & ANIME IN SPAIN

by Jose Rubies
With the selfless cooperation of:
Miguel Angel Plaza
Anne Murphy Garcia



if you should walk down any Spanish street asking anyone what manga and anime are, you would be hard put to get an answer. On the other hand, if you ask anyone about a series of Japanese cartoons, it would be hard for someone not to remember one of the many that have appeared on TV in the last fifteen years.

Back then, Spanish Television (TVE) began with an anime series based on the famous story Heidi, that kept everyone on edge during the months it was aired. After this Mazinga came. It was another version of a XIX century European novel titled "From Apennines to Andes" which also kept us tuning in for a few months. We were surprised next by the fact that the Japanese did not limit themselves to tearjerking series based on European novels, amazing us with the modern technology and violence of Mazinga Z. Although we always wondered what happened to Barton Ashler after the episode in which he conquers the Japonium, since the remainder of the episodes were inexplicably never shown.

Later on we saw many more anime generally based on stories, classic novels and European legends, and although they never achieved the same fame as the ones before them, they did increase the opinion that all the characters in anime are drawn the same way.

But in the past, three years with the deregulation of Television in Spain and the start of private and regional TV Channels, anime has become famous, and the channels that do not show at least one are rare. The most prominent among them is TELE. Their repertoire includes series such as "THE ZODIAC KNIGHTS" [Saint Seiya], "SPACE EXPLORERS", "ROBOTECH", "LUPIN", "THE JULIA'S GANGS", "THE ADVENTURES OF YUUKO AND ERIKO", and a few others in which the main theme is sports such as baseball, golf, volleyball, gym, tennis and soccer ("CHAMPION"). This last one is the one that has obtained the most fame, and many children, instead of wanting to play soccer like the famous Spanish players, want to play like the admired Oliver, the protagonist of "CHAMPION".

Some of these series display an incredible amount of physical and mental violence. The characters not only destroy their enemies after numerous fights but also shower them with eloquent phrases such as "It's been a long time since I enjoyed killing this much...". Some children fight in streets conjuring up the "Diamond dust" from "Swan Knight" or the "Fire of the Phoenix" from the same knight. Also notable are the incredible sport situations that are depicted in the images:

balls scored in slow-motion, soccer fields that are more similar to hills, or a player running with blood dripping from his nose, a mangled shoulder, running like crazy and obsessed with scoring, while next to him, the captain of the opposite team derides him with insults and put-downs.

Anime programmed on other channels also reached some degree of fame, such as GALAXY EXPRESS 999, whose characters remind us of those in SPACE EXPLORERS. Presently on a local Madrid channel, we are able to see DRAGON BALL, a series that was followed closely on other regional channels. Of those anime that we know are going to come, the most notable is WHAT'S MICHAEL.

All of the above were Anime produced by the Japanese, but, on occasion, the public television channel (TVE) and other European channels co-produce series based on novels written by European writers such as Jules Verne (AROUND THE WORLD IN 80 DAYS) and Alexander Dumas (THE THREE MUSKETEERS), and animated by the Japanese company BRB. The most recent is the series ALFRED J. KWACK.

A total of three hours of anime a day is shown by all the Spanish stations, always within the allotted children's viewing slots, next to the other cartoons such as G.I. JOE, BRAVE STAR or TEEN-AGE MUTANT NINJA TURTLES, aside from all the contest and other game shows and programs. On weekends there are about six hours a day of anime competing with movies, sport programs, and two exclusive time periods for American cartoons: DISNEY CLUB and THE WARNER HOUR.

As you can see, the anime shown in Spain are not the best currently available on the market. Stations tend to buy cheaper material with numerous episodes since, in the long run, this is far more profitable. However, they abusively rerun these series. Still, it is possible that, with growing competition between different stations (since, until now, there was only public television), the Spanish viewing public may in time get better quality, such as PATLABOR, GUNBUSTER, or BUBBLEGUM CRISIS.

MOVIES AND VIDEO

If Television Anime is a sad sight in Spain, it is worse at the movies and in video. The only titles shown on movie screens have been NAUSICAA, the co-production THE LAST UNICORN, and a movie titled THE WAR OF THE PLANETS, in

which battleship YAMATO is turned into a space cruiser. They were not around for too long and didn't have a lasting influence. At present they're announcing the opening at movie theaters of AKIRA, which had been seen at the last Festival of Fantasy and Horror Movies in Sitges (Spain), like the three movies mentioned before. Many times Anime movies are advertised and then they never open; the only option left in this case is to buy the video. Titles available in video format are Macross the Movie, Leda, The fantastic Adventure of Yoko, and Vampire Hunter D. Unfortunately, the cover is so distorted sometimes that you don't know what you will find inside. The videos that sell the most are those that have been shown on television.

Those who are anime enthusiasts can find imported material through catalogs (such as Advanced Comics) at specialty stores. The problem, however, is that these videos are recorded using the American standard (NTSC) which is incompatible with either the European standard (PAL) or the French standard (SECAM). By the way, the difference between the standard is the number of definition lines per screen: the American standard NTSC has 525 lines, while the French SECAM has 600, and the European PAL has 625. There are a few solutions to this problem: buy VCR's that permit the reproduction of NTSC recorded videos on the European television system (there are three types of VCR's in the market with this converter); or fans turn to video stores to obtain copies of American tapes in the PAL system. This conversion costs between 20\$ and 200\$ an hour, depending on the stores, and in many cases they don't guaranty the quality of the product. Since this can be very expensive, many Anime fans get together with a group of 5 or 6 friends, buy the tape in NTSC and, once converted, make copies for the group.

MANGA

Anime is not the only thing that must be obtained by catalog: in order to enjoy manga one must also turn to catalogs. The only title you can buy in Spanish is AKIRA, which uses the same material found in the American edition thanks to an agreement between three European publishers (Dragon in Italy, Glenat in France and Ediciones Bin Spain). Since this achieved great success, another publisher brought out two comic books with the work of Katsuhiro Otomo DOME titled PESADILLAS ("Nightmares" in Spanish) — also published in France by Les Humanoïdes Associés under the title "Rêves d'Enfant" — Ed.). There are a few projects to bring out new titles in Spanish;

rumors are that we will soon see HOROBI, CRYING FREEMAN, GREY, and the comic version of DRAGON BALL. We haven't heard anything on other important titles such as APPLESEED, DOMINION, VENUS WARS, or GUNHEAD. The manga situation in Spain is truly sad; information on manga in Spanish is scarce and is limited to a few references in some monthly comics magazines. One fanzine published in Barcelona called "Kiusap" covers exclusively manga. It has a limited distribution and is difficult to obtain outside of Barcelona, even in Madrid.

In view of this, those of us keen on manga must go to comic stores and order our favorite titles or those that are new in the American market through the catalog (at a risk of not liking the material). Most stores do not carry manga on their shelves, only covering orders made, and stores usually abuse their clients with incredibly expensive prices and the obligation to buy whatever is ordered even if it is defective when it gets here. All the material imported, videos, comics, posters, etc. are marked up at up to 65% per US dollar, so a book that would cost \$44.95 is sold for \$72.

Still, importing manga is a relatively new affair. Up until a few years ago, you had to turn to friends and acquaintances that you knew were travelling to London or the USA. The titles imported most frequently are APPLESEED, followed by the other Shirov creations: DOMINION and BLACK MAGIC. Large quantities of SILENT MOBIUS, GUNHEAD, and CRYING FREEMAN are also ordered.

Confronted with this scene of manga and anime in Spain, we have to turn to magazines and fanzines published in other countries, such as PROTOCOLURE ADDICTS, to be informed in some way. We can check out enviously all the titles that will probably never reach our hands, as they are not all in the catalogs. Unfortunately, you don't always know someone that is going to the USA, and nowadays you can't even get a lot of the stuff in London when it used to be the importation center for most USA comic sold in Spain.

Many Spanish comics authors are either not familiar with manga or consider it a lower quality product. At the International Comics Fair in Barcelona, the most important one celebrated in Spain, manga is not very big: it is common to hear jokes about it during panels and meetings, although everyone fears that the Japanese invasion is near.



3 X 3 EYES



A fine animation that mixes horror with humor. When I first saw the original version on Laser Disc, I found it beautiful, interesting and funny, but I knew I was missing a lot of the story. Then came the comic book. It helped but there are some differences between the two media. When I saw the first volume in English, I was favorably impressed. I could understand the story without effort and the dubbing was very good. ***

CJP

FIST OF THE NORTH STAR

I really don't know why people find this movie interesting. I have seen it. I have seen several episodes of the series. I have read the comic book, and I found everything disgustingly boring. This MAD MAX rip-off is disappointing, simplistic, confused, bloody, gross, and full of useless violence. It is cliché and repetitive: Kan always uses his unbelievable martial arts to make his adversary explode and restore justice before going away, weary and with a sorrowful stare. The animation is nice and the story shyly proposes a message, but the philosophy is drowned in the violence. Depressing, if not revolting. (-)

CJP

REVIEWS

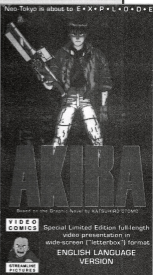
AKIRA

Much has been said about this one. Perfection cannot really be described, can it? Perfect animation, perfect color, perfect music and perfect synch of character lips & voice (in Japanese). Nearly everyone has seen it and was blown away by it. If you ever get a chance, see it in a theater. If you thought that seeing it on a TV screen was impressive, trust me, it doesn't do it justice. Nevertheless, this tape is a bargain and should be in any japanimation fan's collection. *****

Martin Ouellette

The most popular anime movie ever. Though it is now second in my personal top ten (after WINGS OF ONEAMISE), it had held the first place for a long time. The story is strong and tells a neat sci-fi epic bordering on the fringe of cyberpunk. There are some differences with the manga story but it is for the best considering the medium used. The BGM and the animation are so impressive and so well co-ordinated that you cannot stay unmoved. The dubbing (done for an Hong Kong release) has been often criticized, but with no real reasons (though the voice and growling of the Colonel sometimes gets on my nerves). Streamline has done a great job in distributing it in theatrical and video releases, and the video packaging is nice. It has just been released in LD and the reviews are excellent. As the french slogan said: it is violent but so beautiful! ****

CJP



ANIMALAND

The first videotape of ANIMALAND contains three adventures of Ginger Nutt and one MUSICAL PAINTBOX. As it is restored footage, the quality is pretty good for animation over 40 years-old. The three Ginger episodes are good and well animated for the times. The quality is equivalent to Disney or to Bugs Bunny stories. Three friends (Corny Crow, Loopy Haro, and Dusty Mole) take pleasure in bothering Ginger the squirrel. The Musical Paintbox episode is nice though it is not really animation but an illustrated story. All this is quite interesting, but only if you are a great fan of the old animation. I have seen trailers of Streamline's other Archive Series and, believe me, it is even worse. COLONEL BLEEP is a horrible, minimal animation, barely more evolved than stick-figures. SPACE ANGEL is still very minimal animation (hardly more than moving drawings) and the only interest is the fact that the characters speak with real lips! I am not a fan but I surely think that this Archive Series is a good idea because it makes available animation that would have been impossible to find in other way. (-)

CJP



THE CASTLE OF CAGLIOSTRO

Although quite old by animation standards (1979), *THE CASTLE OF CAGLIOSTRO* is still considered one of Miyazaki's finest works. Featuring the zany exploits of Monkey Punch's LUPIN III, the movie boasts the one thing that has made Miyazaki's stuff so renowned: freakingly awesome background animation. Everything moves in there! Of course, since it is a LUPIN III movie, you get action. And lots of it! Although there is one thing I particularly regret: we don't get to see Goemon enough (you know, the silent samurai whose katana can cut through anything). I heard some people mumbling about the fact that Miyazaki always uses the same design for female characters in his animations (yes, Clarisse and Nausicaä look alike) but I personally do not see this as a flaw—it is his style. Besides, Lupin and his acolytes are very faithful to Monkey Punch designs. The music is very good and I thank Streamline Pictures for the truly masterful dubbing. Frankly, it is the best job I ever had the pleasure of listening to. Very good job, Mr. Macsek!****

Martin Ouellette

THE CASTLE OF CAGLIOSTRO is quite an amazing movie—improbable, but outrageously fun. LUPIN III series was a huge hit in Japan (there is a big following in America also) and this movie is the best way to be introduced to the character. The animation is very good (it's Miyazaki!) and the dubbing is very well done. I was annoyed at first when I saw that they changed Lupin's name to "The Wolf". At Streamline they told me that it was not their decision but a request of Tokyo Movie Shinsha. Lupin III is inspired by a french novel series by Maurice Leblanc (Leblanc (1864-1941) began his "Arsène Lupin, galant-thief" series in 1906. Lupin III is supposed to be the descendant of Arsène Lupin and, like him, is still a famous gentleman-burglar and master of disguise). TMS wanted to avoid copyright infringement with Leblanc's estate. They suggested to change the name to "Cliff Hanger" which may look cool in Japanese but seems silly in English. Streamline picked "The Wolf" instead. It is making sense since "Lupin" is close to "loup" (wolf) in French and this nickname is also reflecting well Lupin's personality. A very beautiful and entertaining story.***

CJP



LAPUTA



Partly inspired by the 18th century story GULLIVER'S TRAVELS by Jonathan Swift, *LAPUTA, CASTLE IN THE SKY* is probably one of the best Japanese anime movies ever released. This is not surprising if we consider that Hayao Miyazaki is the producer! Fantastically animated, with those soft pastel colors I fell in love with when I first saw NAUSICAA and music that equals that of NAUSICAA's (and that is quite an exploit if you ask me). When I saw it in Japanese the first time, the story remained rather mysterious. But a few months ago, a friend brought us something I had never thought possible: a videotape copy of the English dub made years ago by Streamline Pictures for its theatrical release. The mystery was solved. All the details fell into place and the story proved to be even better than I thought. Why the movie was not released in videotape is beyond me but I hope the rumors of its imminent release, along with NAUSICAA and MY NEIGHBOR TOTORO, are true.****

Martin Ouellette

I am the only one around here to have seen this movie in its theatrical version. It was in San Diego at the 1989 Comic-Con. Seeing it for the first time in English and on a big screen was quite an impression. Despite several fans' opinions, I found the dubbing quite satisfying. The story was strong, the animation beautiful, full of the cuteness so characteristic of Miyazaki's work. One of the best. And what was most incredible is that it had been shown somewhere on TV (I have the tape to prove it!). I really hope that it will be released on video.****

CJP

LENSMAN

An adaptation of E.E. "Doc" Smith's classic space opera saga. Combining then-outing edge (LENSMAN was created in 1932) computer animation with cel animation, this anime bears a greater resemblance to STAR WARS than the original LENS MAN books. It is superbly animated and the epic story is quite captivating. Of course, there is some length, and some caricatured, cartoon-like characters are out of synch with the serious story and quality animation (but this dichotomy can be found often in anime of this period). Kimball Kinnison inherits from a dying Lensman his powerful and mysterious Lens containing vital information needed by the Galactic Patrol to defeat the evil Bokonon Horde. Kimball will have no choice but to carry out his mission at the risk of his life. A must for classic sci-fi fans.****



Enru Townsend/CJP

NADIA: THE SECRET OF BLUE WATER

NADIA: THE SECRET OF BLUE WATER is an adventure series based in the late 19th Century and strongly influenced by the writings of Jules Verne - particularly his classic tale TWENTY THOUSAND LEAGUES UNDER THE SEA. In the opening scenes, we are introduced to Jean-Cog Raltique, a young inventor who, with the help of his uncle, plans to enter and win an amateur flying contest. As preparations for the contest continue, Jean-Cog's attention is drawn away from his work by an attractive, young girl named Nadia, which he later rescues and befriends. One must admit to the originality of such a story, moving away from the all-too-frequent post-apocalyptic war stories we see popping-up everywhere! An unusual trait of this video is the fact that it has been dubbed, rather than subtitled (the work of Streamline Pictures), which is not all that bad, but some of the characters' voices were a little bit annoying, particularly GRANDIS GRANVA, Nadia's arch-enemy. In all, the animation was rather well done (considering it was a T.V. series), and some of the inventions conjured-up by young Jean-Cog really have an 1890s feel to them, which was greatly appreciated. The only SLIGHT weak point was Grandis Granva's tank/hot-air balloon/Hovercraft (thingie!) It was very nice, but its jelly-bean shape does not suit the time period. Other than that, it was fantastic! ****

John Moscato



ROBOTECH

ROBOTECH THE MACROSS SAGA



VOLUME 1

Without a doubt, ROBOTECH is the most widely-recognized anime series in North America (and notably the most annoying); it is not that the TV series was uninteresting or bland, but personally, I believe that after almost seven years, any video company could do better than rebasing the SAME 85 episodes over and over again (in case you have not noticed, every home video company just short of Paramount has released their own version of ROBOTECH, even though they NEVER ADD ANY EXTRA FOOTAGE!!!). On a more positive point, the animation quality seems to have survived fairly well, and the dubbing job is certainly one of the best I have ever seen (right after MEGAZONE 23). Though MACROSS is just barely interesting, MASTERS is almost completely un captivating (the Japanese version is considerably more interesting) due to the fact that much of the dialogue in the US version makes no sense (nice mecha designs, though!). The only generation worth giving a second look at is MOSPEADA, because it is the only one to survive with almost all of its footage intact. This, combined with a brief yet fast-paced plot and excellent character/mecha designs, makes for a first class series. To summarize, true cult-followers should invest in these tapes as a keepsake; curiosity seekers should seek elsewhere. (-)

John Moscato

ROBOTECH is the anime series that had, with STARBLAZER, the biggest success. If you have not seen it on TV, or did not own the FHE or the Palladium editions, you should consider buying the Streamline Pictures' release. Of course, the series is aging a little, but it is the one that introduced most of us to anime. It is the first video release of MACROSS to be complete and uncensored. It is also a good buying since Palladium was selling 3 episodes for \$24.95 while Streamline tapes contain 4 episodes for \$19.95 US. The new packaging by Streamline is quite nice. A must if you are a fan. **

CJP

TWILIGHT OF THE COCKROACHES

I don't really know what to say about this one: all the critics are unanimous about the fact that it is good but, personally, I just couldn't get into the story. I found it ridiculous at best and preachy at worst. The mix of animation and live action is a good idea, the music and the animation (of the roaches) are well done, but the whole thing just doesn't have any hold on me. Why did Streamline decide to dub it? Wasn't there any other (more) interesting project? But, all in all, the quality of the dubbing is good, the voices match well and the quality of the picture excellent. A good job on an uninteresting product. **



Martin Ouellette

I disagree totally: it's maybe old fashion animation but the story is nice. Ok, it is not WHO FRAMED ROGER RABBIT, with all its action and suspense, but if you want something different this could be it. At least it is funny. The live action part is shot with a very low point of view (the same that a roach would have) and shows some originality. **

Martin Ouellette

CJP

PLANET BUSTERS

I cannot say a lot of things about this movie - not that it is not good. On the contrary. It is just that if I say too much, I will blow the punchline! I have seen a lot of animation, many that were much better but I never saw a plot as zany as this one! Crazy than that, you'll die. Honest! And the end is rather, well, philosophically nuts. The story revolves around the crew of a spaceship trying to get the famous "planet buster", the mother of all weapons (he! he!). Of course, getting it will not be as easy as they first thought. I rather liked the no holds barred comedy of this movie. Lots (but lots) of action, beginning with a nearly half hour chase scene right out of LUPIN III, but much crazier! Since dubbing was done by Harmony Gold in 1986, it is not that good but if you want to be entertained in front of the TV (with chips and beer) and laugh your head off, then this movie is definitely for you.

ROBOTECH II: THE SENTINELS

Why? This same product was released by Palladium Books a few years ago. This one has a nicer package but even then... Rediscovered footage? Except from some hazy scenes (we see the SDF 3 — that could interest some fans), the only stuff I saw was re-arranged footage from the three ROBOTECH generations. Nothing really interesting there. Streamline pointed out that the slight additional footage came from a promotional video made for the 1986 Toy Fair. Certain scenes in the planned ROBOTECH II storyline were edited with existing ROBOTECH footage to create a preview of the ROBOTECH II series. There are different voices and plot points brought out in this promo and not used in the final version of the SENTINELS. Such flimsy stuff is not worth buying, unless you missed the chance to buy the Palladium edition, or unless you are a REAL hardcore robotchie...*

Martin Ouellette



VAMPIRE HUNTER D



It must be confessed that vampires don't exactly corner the market of the O.V.A. industry; perhaps it's just that many of us have simply outgrown the tiring cliché of blood-sucking weirdos who seem to live forever. Vampire Hunter D, though graced with some MINOR plot twists, remains essentially unchanged when compared with its predecessors. The story unfolds in the far-distant future, a time when vampires act as stand-in land barons over the humble countryside populace. As Luck would happen to have it, the Vampire Hunter, "D," must rescue a young (and attractive) maiden from the hands of the local neighborhood bad-guy (if you can detect any originality in this so far, let me know!) With the exception of the unusually good animation, there is little point to this O.V.A. To make matters worse, the voice actors used in the dubbing are from that disgusting mockery ROBOTECH, and are extremely irritating; it's a feat to take something that's already so-so and make it worse! **

John Moscato

ROBOT CARNIVAL



Since it is difficult to consider this movie as a whole, I will instead comment on each segment. Each of them was made by a different animator, with a single exception — robots — as the only link. Opening/Closing segments are by Katsuhiro Ohtomo. Quite a cynical (but funny) piece: a small boy finds a poster announcing a "Carnival". He freaks out (but not out of joy), shows it to the people of his town, and sheer panic occurs. The "Robot Carnival", hosted in a huge Jawa-like vehicle, seems renowned for its destruction. "Franken's Gear" by Kouji Morimoto; Frankenstein in Japanese animation. No word is spoken but none is needed. Rather weird but first rate all the way. "Starlight Angel" by Hiroyuki (GUNDAM) Kitazume: Interesting but little else, really. Looks and feels like standard animation. If it wasn't for the fact that I am a fan of Kitazume's designs... "Deprive" by Hideaki Ohmori: I really don't know what this one does in here. Very standard, if not below average. "Clouds" by Mac Lamo: As many people said, it is long but so beautiful! It relaxes like you won't believe. "Presence" by Yasuomi Umetsu: By far the most beautiful of all these pieces in its animation, music, colors, and feel. A toy-maker creates a perfect companion but can he stand the consequences? A masterpiece. "A Tale of Two Robots" by Hiroyuki Kitakubo: Imagine a giant robot combat in 19th century Japan. A riot! And the designs are by Yoshiyuki Sadamoto, the creator of NADIA! "Nightmare" by Takashi Nakamura: Wow! A roller-coaster ride to hell! Very good! But not for those

with queasy stomachs. Streamline Pictures didn't do a lot of dubbing in this movie but whatever was needed was well done. A must for someone who really wants to explore Japanese animation and see some unusual stuff.

Martin Ouellette

ROBOTECH PERFECT COLLECTION

The only ROBOTECH tapes that are worth owning. It maybe contains only two DIFFERENT episodes per tapes but offers the regular ROBOTECH episodes along with their corresponding subtitled Japanese episodes (for a total of four episodes per tapes: 2 Americans, 2 Japanese). A chance of a lifetime to see the original SOUTHERN CROSS. For myself, I consider that each ROBOTECH generation has its own charm: MACROSS is the most popular, MASTERS the most original, and MOSPEADA the one with the best action. Those three series (in their original version) should have been translated since a long time. You thought having seen them? Now they appear to you as an entire new story. I don't understand why Streamline bothered to put some ROBOTECH episodes with them as they are already releasing the Regular episodes series. Wouldn't it have been better to make a Japanese-only PERFECT COLLECTION completing the Regular collection instead of partly doubling it? Anyway, the Perfect Collection is the best buy: you have all the original episodes released exactly like they were broadcast in Japan. Watching both versions will show exactly how ROBOTECH was made, while detailing what was cut out of the original versions in order to get the program on American television. ***

CJP



Z I L L I O N

In 2387, the offworld colony Maris must face an invasion by the Noza race. Their defence is the Zillion weapon system: three powerful guns of unknown origin that can't be reproduced, and three skilled marksman named Champ, Apple and J.J., a.k.a. the White Knights. It is a good animation (with minimal background), but the story—full of flaws—is only a pretext to sell toys (Remember Lazer Tag? Japan had a similar game and they developed this anime around it). There are some interesting ideas and designs. The dubbing is below average (it's a voice ACTING problem) and while the sound quality is, sometimes, bad, the songs are nice. It looks a lot like MOSPEADA and several designs reminds me of the SENTINELS (I heard something about Tatsunoko using the designs left-over by Harmony Gold after they dropped the show). It is not a serious anime. There are a lot of funny scenes (another flying ball/robot anime!). I would have preferred having several episodes on each tape [there is only one episode for \$14.95]. It is not a bad series because it is entertaining, but it is more suitable for kids. **

CJP



W I N D A R I A



WINDARIA, though tragic in ending, is perhaps one of the best animated features ever to be brought to North America from Japan. Though the packaging is very nice, it may not stand out enough or appeal to the many hardcore sci-fi/mecha fans looking for a good action flick. As a VERY big mecha fan myself, I too had my doubts, but no longer! To say the least, I loved it! The action unfolds as Windaria and its nearby neighbor, the Shadowlands, are brought to war's doorstep. Windaria,

for reasons unknown, refuses to sell fresh water to its neighbor. Water, being a very precious commodity, drives the Shadowlanders to arms, but war is set-off accidentally on both sides, and with disastrous results. In any case, a must-see for all animation fans not only for the marvelous story but also for the exceptional quality of animation. *****

John Moscato

(-) Waste of money
* Poor
** Fair
*** Good
**** Excellent
***** Outstanding

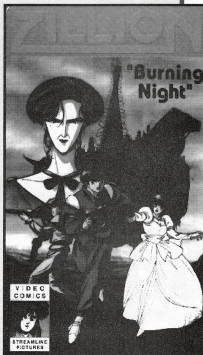
Z I L L I O N: B U R N I N G N I G H T

Though I consider myself a very lenient critic when it comes to animation (after all, being such a big fan, how can one be so harsh?), I find myself torn between not wanting to tarnish an animation distributor's reputation and giving a honest, unbiased review, even if that means saying that a particular release is real crap! After all, one must take into consideration the fact that readers (like you) may sink some 30 plus dollars (Canadian) into a videocassette based solely on a review like this one. So you've been warned! As far as ZILLION: BURNING KNIGHTS goes, the more serious anime fans among you will definitely want to look elsewhere: the nice packaging is its only saving grace. The storyline sinks below the kindergartner's comprehension level and is fairly pointless. And what about that girl, Apple? If you think her name is stupid, get a load of her BAND's name: the WHITE NUTS! Need I say more? *

John Moscato

I prefer BURNING NIGHT more than the regular ZILLION series. It contains more humor, more music, more action and has far better animation. After the Noza war, everything is destroyed and low-tech. Our heroes have formed a band, the White Nuts. Apple is kidnapped by the Odama clan, who is a family of criminals, to be married to Gord, but her friends (Champ, J.J., Amy, Dave) come to the rescue. I like very much the super-deformed sequence (an anime show on TV) where the White Nuts use music as a weapon against their enemy!!! Definitely a self-parody. ***

CJP



I A N U S N E W S

NEWS-NEWS-NEWS

At Ianus, we expect for 1993 not only to meet our schedule, but also to release all the products that were due last year. We are doing quite well, before the end of February we had finished six products: PA 17 & 18, MP 5 & 6, and two gaming modules (SURVIVAL OF THE FITTEST, a cyberpunk adventure for NIGHT'S EDGE, and NOW I LAY ME DOWN, the second adventure of the NECROLOGY trilogy). All those titles will be released late February (save MP5 which is already out). Now we are working on PA 20 & 21, MP 7, and IMMORTALITY (N3), to be released early March. It works! We are tired and have shadows under our eyes, but it works...

We are also proud to announce that, before the end of the year (probably in issue #26), PROTOCOLURE ADDICTS will begin to have COLOR INSIDE. It will not be much initially (8 PAGES!) but it will surely increase with time. Of course, this will also mean a raise (another) of the cover price: \$4.95 US/CAN. You have nothing for nothing, PA will still be cheaper than other magazines and yet offer more!

MECHA-PRESS #5 has been released in mid-January and has again improved! It is dedicated to GUNDAM F-91 (overview, characters and mecha guide), but also offers two more synopses for GUNDAM 0080 (eps 5-6), some mecha design adaptation for MEKTON and MECHA!™, a scenario for MECHA!™, a review of the Spirit Warrior models, and an introduction to Garage Kits. All you need to know if you are interested in mecha gaming or modeling. Don't miss MP#6 (late February), it will be gorgeous. And MECHA PRESS will have 8 pages in COLOR starting with #7 in March!

CJP

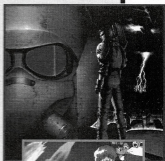
ANIME

A N I M E I G O

AnimEigo, one the leading distributor of subtitled Japanese Animation in the United States, announced the licensing of three AD POLICE FILES Science Fiction OVA from Artime and Bandai Visual, and TEN LITTLE GAL FORCE, a "super-deformed parody" from Toho International. AD POLICE is set in the same "future history" as AnimEigo's smash-hit BUBBLEGUM CRISIS and BUBBLEGUM CRASH OVA series.

Taking place in the mid-2020's, the AD POLICE FILES chronicle three investigations involving rookie AD (armored defense) Police officer Leon McNichol and his comrades, who attempt to cope with the criminal consequences of the GENOM Corporation's artificially intelligent androids, the "Boomers". The tone of AD POLICE is darker and more adult than Bubblegum Crisis, and as such, these OVA are intended for mature audiences. AD POLICE paints a compelling picture of the dark side of a future where technology has gone wild.

AnimEigo's other new license, TEN LITTLE GAL FORCE, is a slapstick parody of one of Japan's hit OVA and movie series GAL FORCE (already released in subtitled video by U.S. Manga Corps). TEN LITTLE GAL FORCE is a "super-deformed" parody, a category unique to Japan, where the creators of the original series get together and parody their own creation, using an exaggerated, cartoony-style of drawing the characters. TEN LITTLE GAL FORCE will be packaged with another super-deformed parody, the previously announced SCRAMBLEWARS, thus providing a double-dose of deformed dementia. Release dates and pricing will be announced in the near future. (AnimEigo)



ROBOTECH NEWS

P A L L A D I U M

If 1992 was a period of change for Palladium Books (forcing them to release only five products, including a calendar!), 1993 will be a period of growth, making it the most productive and dynamic year in the company's history. Palladium has finally completed its move to a new office building located in a developing industrial park near the Detroit Metropolitan Airport. It contains 5,000 square feet of office space, divided into individual offices and the production area [the art and book production area covers 1500 s.f.]. Part of this area is reserved for computer graphics and animation, which Palladium hopes to build over the next few years. There is also a lounge, complete with couches, television, a ping pong table and air hockey. It provides an additional 17,000 square feet of storage with all the necessary

facilities for deliveries and shipping. This move to new, spacious offices and warehouse will give Palladium the room and facilities to meet growing market demands.

1993 will see Palladium launch its line of non-lead metal miniatures. There will be 25 mm in scale miniatures for ROBOTECH, MACROSS II, other licensed products and for RIIFTS. The first releases are targeted for July.

Palladium will also release MACROSS II™, THE ROLE-PLAYING GAME, written by Kevin Siembieda. Art is by Kevin Long and Newton Ewell. It will have 112 pages, will retail at \$11.95, and the estimated release date is for the summer. (Palladium)

GEN CON GAME FAIR • • • • •

The world's biggest game fair comes to MECCA in Milwaukee for another four days of non-stop gaming. This includes computer, military, role-playing, strategy, miniatures, video, arcade, PBM, and board games — over 1,000 events! The GEN CON game fair also features a \$1 million art show, new sci-fi/fantasy/horror movie releases, dozens of celebrities, a costume contest, a huge game auction, a 200-booth exhibit hall, tournaments, prizes, and much more! If you're into sci-fi, fantasy, horror, military or superhero games, books, comics, trading cards, movies, art or celebrities, don't miss it! Join over 18,000 gamers at the GEN CON game fair August 19-22, 1993. For information, call Sandy Kinney at (414) 248-3625 or FAX (414) 248-0389. (TSR) Of course, Ianus will be there!

TOON CON • • • • •

Toon Con will be held April 2-4 at the Seigfried Hall on the campus of Ohio University, Athens. Guests: Ben Dunn, Robert de Jesus, Ardith Carlton (ROBOTTECH ART Book), Sandy Plunkett (comics artist), Dennis McKinnin (fantasy author). Events: around the clock animation in a 300-seat theatre, two large dealers rooms, art show, panels, wargaming, auction. Admission is \$5 for ALL week-end. Hotel accommodation will be through the ATHENS AMERIHOTEL (20 Home St., Athens, OH 45701, PH: (614) 594-3000). Room rates are \$47.70 per night for up to four occupants. Pre-registrations: Ken Roberts, 10091 Albany Rd., Apt. 39, Athens OH 45701, PH: (614) 593-7800.

Convention Update • • • • •

Project A-Kon 4 will be held May 28-30 at Holiday Inn Brookhollow, Dallas (TX). Tentative Guests: Adam Warren, Jerry Beck, Neil Nadelman (USMC), Mike & Tracy Kazaleh, Tim Eldred, Ben Dunn, Robert de Jesus. Events: Dealers room, art show, masquerade, video rooms, gaming, and more. Pre-registration: \$15 (make checks to Project A-Kon). P.O. Box 515141, Dallas TX 75251-5141.

Anime America will be held June 25-27 at the Westin Hotel/SCCC in Santa Clara, California. The Guests of Honor are: Johji Manabe, Monkey Punch (*Lupin III*), Fred Patten, Nobuyuki Sugaya (ACC Productions), Adam Warren, Yoshihiro Yonezawa, and Haruka Takachiho (*Crusher Joe*, *Dirty Pair*). The other confirmed guests are: L. Lois Buhalis, Robert DeJesus, Doug Dlin, Colleen Doran, Jo Duffy, Ben Dunn, Greg Espinoza, Lea Hernandez, Tom Orzechowski, Tomoko Saito, Frederik L. Schodt, and Rick Sternbach. Events: Special 3-D animation premiere, 35mm & 16mm film program, cels auction, cels & fanzines workshop, artist and industry panels, art show, dealer's room, 2 large screen theatres, 3 video channels. The room rate is \$69 per day and you can reserve (before May, 27) at the Santa Clara Westin Hotel (408) 966-0700. The membership is \$30 through March 15th, \$35 through June 1st, and \$45 at the door (\$20 for "one day"). Send checks (payable to "Anime America") or inquiries to: Anime America, 298-4th Ave., Suite 472, San Francisco, CA 94118, USA. You can also call at the voice mail line: (415) 241-8823, FAX: (408) 748-9620.

Anime Expo '93 will be held July 2-4 at the Oakland Convention Center, Oakland, California. Guests of Honor: Scott Frazier, Michitaka Kikuchi (SILENT MOBIUS), Hiroyuki Kitazume (CHAR'S COUNTER-ATTACK), Makoto Kobayashi (GIANT ROBO), and Haruhiko Mikimoto (MACROSS). Events: American guests, two live programming tracks, 25,000 sq ft dealers' room, film program, autograph sessions, meet-the-guest reception, banquets, costume contest & masquerade, gaming, 7,500 sq ft art show, charity auction, 4 to 5 video channels, modeling contest, cel & modeling workshops, and dance! You can reserve your room at the Park Oakland Hotel, 1001 Broadway, Oakland, CA 94607, USA. PH: (510) 451-4000. The memberships (make checks to the SPJA) are \$35 until March 1st, \$40 until June 1st, or \$45 at the door. Address all inquiries (with SASE) to ANIME EXPO '93, 2425 B Channing, suite 684, Berkeley, CA 94704, USA.

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First foreigner to work production, be a director's assistant, teach or work in an animation school and build his own animation studio in Japan.

Michitaka Kikuchi

Silent Möbius, Project Zeorymer, Good Morning Althea, Magical Emi, Borgman, Genji, Detonator Orgun, Lodoss Wars, Project A-Ko

Hiroyuki Kitazume

Z Gundam, ZZ Gundam, Char's Counterattack, Dragon Century, Megazone 23 Pt. III, Starlight Angel (Robot Carnival), Digital Devil Story, His Name is Gold, Moldiver, Lagaciam Gairath 1,2,3, Scramble Wars

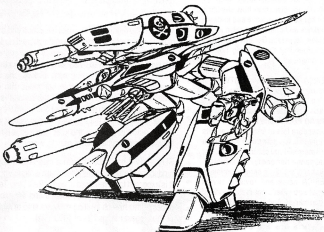
Makoto Kobayashi

Dragon's Heaven, Z Gundam, Giant Robo, Venus Wars, Hyper Weapon, Mach Vision, Heartlizer, Future Tanks

Haruhiko Mikimoto

Macross (AKA Robotech) Macross II, Gunbuster, Eve from Megazone 23, Gundam 0080, High Speed Jecy

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- Modeling Contest
- Cel and Modeling Workshops
- Dance
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Events & Programming:

Featured activities at this year's convention will be our modeling show and contest, model premiers, computer animation, computer game displays, Midnight Madness, Gaming Displays and demonstrations, and video premiers.

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For hotel reservations, phone: (510) 451-4000. Be sure to mention Anime Expo '93 to get the special low convention rate.

Memberships:

(Three Day Admission to the convention.)

Until April 1:	\$35
Until June 1:	\$40
At the door:	\$45

Associate Memberships:

For those who can't attend, associate membership are available for \$15. Memberships outside of North America will cost \$20. The *Anime Reference Guide*, the *Anime Expo Program Book*, all newsletters and other convention publications will be included.

Dealers' Tables:

(Includes two attending memberships)
\$125 flat fee for a table. No limit.

Please make all checks payable to:
The Society for the Promotion of Japanese Animation

Please enclose a stamped self-addressed envelope with all inquiries and membership orders.

Anime Expo '93
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MANGA

GENOCYBER

The April issue of ANIMERICA is hotter than ever. The Spotlight this month is an exclusive interview with the hottest manga artist in North America, manga wunderkind Rumiko Takahashi. Ms. Takahashi, the creator of such mega-hits as LUM, RUMIC WORLD, the super-hot RANMA 1/2 and MERMAID FOREST (featured in ANIMERICA), has garnered an amazing following world-wide. ANIMERICA's executive editor, Seiji Horibuchi, interviews Ms. Takahashi about diverse topics including her successful titles such as RANMA 1/2, and discusses how she finds ideas for her eclectic, unique and endearing storylines and characters. Also in this issue, comics superstar Gerard Jones gives the background of the amazing Rumiko craze in America.

ANIMERICA also interviews MTV video star and anime mega-fan Matthew Sweet, and also features reviews by Rick Sternbach. ANIMERICA's exclusive manga features AD POLICE and MERMAID FOREST, a macabre tale of immortality and its consequences. It is said that if you eat the flesh of a mermaid you can live forever. But what happens when one tires of immortality? Takahashi's chilling series continues. ANIMERICA news and reviews reveal what's hot and what's not in the world of anime and manga. And its feature format is in color! (Viz)

This April, Viz will be introducing a new title: Tony Takezaki's exciting sci-fi action thriller, GENOCYBER. Takezaki, known to fans in North America for AD POLICE (currently serialized in ANIMERICA), combines his distinctive art style and a riveting storyline in this exciting new release. GENOCYBER is the story of a scientist pioneering the development of bio-feedback man-machine systems who combines his technological innovations with his daughter's supernatural abilities. When he realizes the risks involved in this research, he attempts to stop but is relentlessly pursued by a large weapons' manufacturer who will stop at nothing to acquire his work, including espionage, bribery and kidnapping.

The first issue ignites with explosive action and adventure. As the prologue to the series opens, a group of mysterious robots performs a midnight raid on a corporation's headquarters. They kill the guards, steal data and prepare set fuses to destroy the premises. They are suddenly confronted by a young woman. As the robots move to attack her, sensing easy victory, she changes herself into a quite formidable opponent, the ultimate cyberweapon, GENOCYBER! From the second issue, the story reveals the birth of Genocyber and an exciting cast of characters including the scientist's evil assistant who is in league with the weapons manufacturer and is developing his own deadly cyber-weapons.

GENOCYBER has become such a mega-hit in Japan that production of a four-volume video series is already underway. It is expected to be released in early 1993. Tony Takezaki's growing following in North America and the exciting nuances of this hi-tech thrilling story are sure to make it one of the biggest manga hits of 1993. (Viz)



BATTLE ANGEL ALITA II

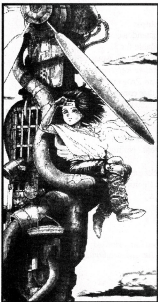
BATTLE ANGEL ALITA Part I was such a success that Viz decided to release Part II in April '93 without any break from the end of Part I. Part II features the poignant and tragic tale of Alita's first love, a boy who dreams of escaping the drudgery of a scrapyard town and of living in the utopian city in the sky. He even resorts to crime to achieve this end. In the first issue, Alita awakens to find a boy beside her. Together they climb to a rooftop to watch the utopian city in the sky. Just as Alita realizes that she was lying on the field as a result of being struck unconscious by a beastly monster, that monster attacks again. She is caught between saving herself and the boy from the attack, and her reluctance to expose herself as a bounty hunter in front of him. Battles, cyber-action, and thrills await you in the first issue of BATTLE ANGEL ALITA Part II.

Release of the ALITA animation video series was recently announced in Japan. With ALITA's rapidly-growing popularity in America, an English version of the animated video series is sure to follow. (VIZ)

MACROSS II ILLUSTRATION BOOK

The new MACROSS II ILLUSTRATION BOOK, a must for any anime and manga fan, is being imported from Japan and will make its debut in March. Viz is proud to announce that the deluxe 100-page color book showcasing the dreamy dewy-eyed character designs that made Haruhiko Mikimoto one of the most popular and best-paid character designers today, will now be available in North America with English captions.

The MACROSS II series is one of the most popular anime and manga series in North America. Previous releases of all MACROSS II products such as posters and cards have elicited a tremendous response from fans. The LOWERS AGAIN poster introduced in November is literally flying off the shelves. This new import book is the most complete collection of illustrations yet available and is sure to interest manga fans everywhere. The MACROSS II "LOWERS AGAIN" ILLUSTRATION BOOK will feature the original designs as seen in the OVA series LOWERS AGAIN which was released in August to widespread anticipation and record sales. (Viz Comics)



ETERNITY



Eternity is releasing two new and unusual titles. First, their **ETERNITY TRI-ANGLE ACTION #1** is a collection of three short stories by renowned artists: Jason Waltrip ("Amazon Gazonga"), Dan Danko & William Jang ("Gigantor"), and Tim Eldred ("Armored Road Police"). Second, they exploit further the success

of **ROBOTECH** with a series that goes back to the **MACROSS** time-line: **RETURN TO MACROSS #1**.



Disney has officially begun production work on the next animated feature film (after **ALADDIN**), **KING OF THE JUNGLE**. Robert Guillaume has been already cast for one of the voices.

The next **ROGER RABBIT** movie, originally set in World War II as a prequel to **WHO FRAMED ROGER RABBIT?**, has been indefinitely put on hold. The concept had been changed to feature the creation of Roger, and his marriage to Jessica, under the title **WHO DISCOVERED ROGER RABBIT?**, but the film is now in limbo.

Pixar and Disney are doing an entirely computer-animated film due in late 1994. Little is known of the story save that it concerns lost toys. The screenplay is based on an idea by John Lasseter.

Nickelodeon is planning a **REN AND STIMPY** feature film. Run for your lives!

For the first time, Republic Pictures Home Video has issued a volume of Max and Dave Fleisher's silent **KOKO THE CLOWN** cartoons. The cartoons range in date from 1927 to 1929.

RANMA 1/2 II

Viz had originally planned to start **Ranma 1/2 Part II** in the Spring of 1993, but they had clearly underestimated the enthusiasm of **Ranma** fans! At the San Diego Comic Convention, they heard endless complaints from these fans that Part I will have only seven issues, and complaints from retailers that the first three issues were selling out so quickly that they could not restock fast enough. Overwhelmed, Viz was literally forced to speed up the release of Part II: it should be released around January 1993, the earliest possible date for release, with but a month break between it and the last issue of Part I.

Part II offers even more hilarious stories and more intriguing characters. **Ranma's** martial art battles continue while more girls fall for his charm and more boys pursue Akane. Self-conscious, **Ranma** and **Akane** don't reveal any special feeling for each other, but their feelings steadily grow and so do the opportunities to realize them.

Ranma 1/2 Part II heralds the return of the Part I

creative team: the ever popular Gerard Jones handling rewrites, Matt Thorn responsible for the English translation, and skilled letterer Wayne Truman. Part II is an eleven-issue series, each containing forty B&W pages with a retail price of \$2.95 US. (Viz Comics)



CARTOONS

MTV Networks has ordered ten new episodes of **LIQUID TELEVISION**, the decidedly bizarre weekly showcase of animation which featured Bill Plympton's **PUSH COMES TO SHOVE**, the MIT Media Lab's **GRINNING EVIL DEATH**, Richard Sala's **INVISIBLE HANDS**, and Peter Chung's compelling **AEON FLUX**. The new show features returning favorites like **STICK FIGURE THEATRE**, and new segments such as **DOCTOR ZUM**, and the sequel to **AEON FLUX**.

DIC plans on creating a half-hour animated series based on the Sega videogame character **Sonic the Hedgehog**, to premiere in fall 1993.

AnimEigo has started making cels from various anime publicly available, with the majority of cels priced between \$25 and \$50. Cels from **BUBBLEGUM CRISIS**, **BUBBLEGUM CRASH**, **GENESIS SURVIVOR**, **GAIARTH: STAGE 1**, and **GALL FORCE: NEW CENTURY** are available in their catalog.

ANIMATION JOURNAL is a magazine discussing animation in an academic manner. In the first issue, articles include "Resistance and Subversion in Animated Films of the Nazi Era: The Case of Hans

Fischer-Koesen", a fascinating peek at the German animation industry during the Nazi era; "The Development of Animated TV Commercials in the 1940s"; "Animated TV Ads of the 1940s: A Guide to Studios"; "Heigh-Ho, Heigh-Ho, Is Disney High or Low? From Silly Cartoons to Postmodern Politics", which proves that PoMo essays cast interesting new points of view on familiar subjects, but should really be read with a healthy dose of Tylenol or a stiff drink within easy reach; reviews of **AMERICAN ANIMATED FILMS: THE SILENT ERA**, **EMIL COHL: CARICATURE AND FILM**, and **THE ENCYCLOPEDIA OF ANIMATED CARTOONS**; an interesting "Diagrammatic Script" that was sent out as promotional material for **MR. BUG GOES TO TOWN**. The magazine is clearly targeted at educational institutions, with a price of \$20 US for a one-year (two issues) subscription, but it can certainly claim to have information no other magazine has. If you don't want to spend that kind of money yourself, convince your local school/library/ASIFA chapter to get it. Contact **ANIMATION JOURNAL**, AJ Press, 2011 Kingsboro Circle, Tustin, CA 92680-6733, USA.

Emu Townsend

Titles	Co.	Type	Price	Date
Guyver 3	USR	Dub	\$24.95	10/25*
Orguss 3	USR	Dub	\$24.95	10/25*
Macross II 3	USR	Dub	\$24.95	10/25*
Nadia 6	SP	Dub	\$14.95	Feb
Robotech #2 (3 tapes)	SP	Dub	\$19.95	Feb
Robotech Perfect Coll. #2 (3 tapes)	SP	Sub	\$19.95	Feb
3 x 3 Eyes #2	SP	Dub	\$14.95	Feb
Dirty Pair: Nolandia Affair	SP	Dub	\$24.95	Feb
Fire Tripper	USMC	Sub	\$39.95	02/03
Dominion Tank Police I	USMC	Dub	\$29.95	02/03
UY 5 (eps 17-20)	AE	Sub	\$39.95	02/10
BGC LD #4 (eps 7-8)	AE	Sub	\$64.95	02/15
UY OVA #2	AE	Sub	\$39.95	02/24
Mermaid's Forest	USMC	Sub	\$39.95	Mar
Venus Wars	USMC	Sub	\$39.95	Mar
Nadia 7	SP	Dub	\$14.95	Mar
3 x 3 Eyes #3	SP	Sub	\$14.95	Mar
3 x 3 Eyes #4	SP	Sub	\$14.95	Mar
Robotech #3 (3 tapes)	SP	Dub	\$19.95 ea	Mar
Robotech Perfect Coll. #3 (3 tapes)	SP	Sub	\$19.95	Mar
UY 6 (eps 21-24)	AE	Sub	\$39.95	03/10
Otaku no Video	AE	Sub	\$39.95	03/17
UY OVA #3	AE	Sub	\$39.95	03/24
Genesis Survivor Gaiarth #2	AE	Sub	\$34.95	Apr
Doomed Megalopolis I	SP	Sub	\$24.95	Apr
Nadia 8	SP	Sub	\$14.95	Apr
UY 7 (eps 25-28)	AE	Sub	\$39.95	04/14
UY OVA #4	AE	Sub	\$39.95	04/28
UY 8 (eps 29-32)	AE	Sub	\$39.95	05/12
UY OVA #5	AE	Sub	\$39.95	05/26
Urotsukidōji: Lengend / Overfiend	USMC	Sub	N/A	June
Neo-Tokyo	SP	Dub	N/A	Late '93
Silent Mobius	SP	Dub	N/A	Late '93
AD Police	AE	Sub	N/A	N/A
10 Little Gal Forces/Scramble Wars	AE	Sub	N/A	N/A
Giant Robo	USR	Dub	N/A	N/A
Lupin III: Albatross, Wings of Death SP	Sub		\$14.95	N/A

* Seems to have been delayed...

MANGA ACTUALITY

The expected manga, manga-like and anime products for February & March:

Antarctic Press: Dojinhai #3, Magazine #20-21, More Small Bodied Ninja High School #1, STD #1, Space Wolf #2, Stellar Losers #1, Wildlife #1, A-Ok #4, Albedo #8, Furrrough #7, Gold Digger #4, Twilight X: Interlude #5, Settei #1.
 Dark Horse: Caravan Kid #8-9, Venus Wars II #9-10, Version #13-4, Outlanders Special #1, Appleseed GN #4, Orion #4.
 Eternity: Robotech II: The Sentinels II #19, Robotech: Invid War #16-11, Animag #5, Eternity Triple Action #1, Robotech: Return to Macross #1.
 Epic: Akira TPB #8.
 Harvey Comics: Ultraman #1.
 Ianus: Mecha Press #7; Protoculture: Addicts #20-22; Survival of the Fittest (NE, CPK); And Now I Lay Me Down (N2, CPK); Immortality (N3, CPK).

JAM: Japanese Animation Movement #1.
 New Century Comics: Manga Newswatch #4.
 SUN: High School Agent #11-14, Ragnarok Guy #13-16, Raika #29-38.
 Viz: Macross II #5-7, Nausicaä III #3, Battle Angel Alita #8-9, Crying Freeman V #4-5, Ranma 1/2 II #2-3, Rumik World GN, American #1, Macross II Illustration Book, Striker GN.
 AnimEigo: UY 5-6, UY OVA 2-3, Otaku no Video.
 Books Nippon: Fight Iczar-One Perfect Collection book, Mobile Suit Gundam: Illustration World, Haruhiko Mikimoto Illustrations.

Japanese Magazines: Animage, Animeia, Anime V, B-Club, Hobby Japan, Model Graphix, NewType.
 US Manga Corps: Firetrippier, Dominion Vol. 1-2 (Dub), Project A-Ko (Dub), They Were 11, Mermaid Forest, Venus Wars.

ROBOTECH PERFECT COLLECTION

MACROSS I episodes three and four

SOMETHING DEADLY
IS ON THEIR
MINDS!

ROOTS SEARCH

NEXT ISSUE!

Wings of Honneamise
Macross II
Encounter with Miyazaki

POLL • POLL • POLL • POLL

Yes, your voice is important to us!

Help us make *Protoculture Addicts* even more YOUR magazine by answering our little questionnaire. Photocopy this page or just write your answers on a sheet of paper and send it back to us.

1- How old are you?

- a) Less than 18
- b) between 18 and 24
- c) between 25 and 35
- d) between 36 and 45
- e) between 45 and 59
- f) over 60

2- What is your sex?

- a) Male
- b) Female

3- What level of studies have you completed?

- a) High School
- b) College
- c) University
- d) Graduate studies
- e) Self-taught

4- What is your present occupation?

- a) Student
- b) Industry worker
- c) Office worker
- d) Service/sale worker
- e) Professional
- f) Military
- g) Self-employed
- h) Unemployed
- i) other:

5- Where do you live?

(State or province if in USA or Canada, Country if not).

6- Are you a subscriber?

- a) Yes
- b) No

7- Do you buy/read other magazines or fanzines or animation? If yes, name them:

8- What subject do you prefer?

(You can circle more than one answer).

- a) Anime
- b) Manga
- c) Animation in general
- d) Gaming
- e) Modeling
- f) Japanese live-action movies

9- What else do you read?

(You can circle more than one answer).

- a) Science Fiction novels
- b) Comic books
- c) General literature
- d) Scientific magazines
- e) Daily newspapers
- f) News magazines
- g) Gaming magazines
- h) Modeling magazines
- i) others:

10- Would you be interested in contributing to the magazine (articles, reviews, art)?

- a) Yes, I would like to contribute with
- b) No

11- For questions 11 to 14, vote by putting the letters corresponding to your choice from the list below:

- a) Editorial
- b) Voice of the Freedom Fighter (Letters)
- c) Opinion column (like "Whitwhal Speaks!")
- d) Fan art
- e) Anime Gossip (funny column)
- f) Interview: comic artist
- g) Interview: Japanese artist or animator
- h) Interview: People involved in the anime field in USA
- i) Interview: Fan involved in the anime field in USA
- j) Article: manga or comic
- k) Article: convention report
- l) Article: studies on anime
- m) Article: anime related subjects (CD, Poster, etc)
- n) Synopsis: long
- o) Synopsis: short
- p) Review: manga
- q) Review: manga-like comics
- r) Review: anime (sub/dub)
- s) Review: anime (Japanese)
- t) Review: anime-related (CD, LD, etc)
- u) News: Iamus
- v) News: Robottech
- w) News: Manga
- x) News: Anime
- y) News: MangActualty
- z) News: Anime in USA
- aa) News: Non-Japanese animation
- bb) News: Upcoming events
- cc) Opinion Poll
- dd) Short story
- ee) Comic strip or short manga-like story
- ff) Gaming: Teenagers from Outer Space character stats
- gg) Gaming: Teenagers from Outer Space optional rules
- hh) Gaming: Mekton optional rules
- ii) Gaming: Robotech RPG optional rules
- jj) Trivia questions
- kk) An anime fan-club information section
- ll) Lyrics (words from anime songs)
- mm) Article: Japanese live-action (Goddzilla, Ultraman, etc)
- nn) Article: Impact of Anime/Manga in other country
- oo) Anime: Script (instead of Synopsis)

12- From the list in beginning of questionnaire, which five subjects do/would you prefer the most in *Protoculture Addicts*?

13- Which ten subjects do/would you like in second place?

14- Give ten subjects that you don't mind seeing removed from the magazine:

15- Give five subjects that you really don't like in the magazine:

16- Are you satisfied by the cover art and the general look of the magazine?

- a) Yes
- b) No

17- Are you satisfied by the synopses and articles in the magazine?

- a) Yes
- b) No

18- Do you prefer:

- a) Synopsis
- b) Script

19- Which length of synopsis/article do you prefer?

- a) Short
- b) Long

20- What kind of illustration do you prefer for synopses?

- a) Illustrated with line art designs
- b) Illustrated with pictures
- c) Both

21- Do you prefer?

- a) synopsis/article on old TV series
- b) synopsis/article on recent anime
- c) Both

22- On what kind of anime do you want synopses?

- a) TV series
- b) OVA
- c) Movie
- d) All kind

23- Do you think it is pertinent to have article/synopsis on anime already available in English (Sub or Dub)?

- a) Yes
- b) No

24- What kind of coverage do you prefer for the magazine?

- a) One subject covered in depth
- b) Several subjects covered through smaller articles

25- Do you think there are enough illustrations inside the magazine?

- a) Yes
- b) No

26- Are you satisfied with the new printing quality of the magazine (higher resolution for picture, white paper)?

- a) Yes
- b) No

POLL • POLL • POLL • POLL

27- Protoculture Addicts recently changed to a 8 1/4 x 10 format. Are you satisfied with this change?

- a) Yes b) No

28- We will soon add another 8 pages to the magazine (making it a 44 pages magazine). Would you be favorable to this change even if it should raise the cover price?

- a) Yes b) No

29- The price of the magazine originally was \$3.50 US/\$3.95 CAN. Higher production costs (rise of paper prices, inflation, 8 more pages) leave us no choice but to raise the price. How much are you ready to pay for such a magazine?

- a) \$3.95 US/CAN b) \$4.25 US/CAN
c) \$4.50 US/CAN d) \$4.95 US/CAN
e) \$5.25 US/CAN f) \$5.50 US/CAN
g) \$5.95 US/CAN

30- Mecha-Press #4 contained a free poster of Dominion's Puma Sisters. Would you be interested to see inserted posters also in Protoculture Addicts, even if it may occasionally raise the price of the magazine?

- a) Yes b) No

31- What can you suggest to improve the magazine?

32- What subjects can you suggest for future issues of PA?

33- We published the ANIME SHOWER SPECIAL as a special issue for Protoculture Addicts. In the future, we will publish instead a special issue on a subject that will change each year. What are your suggestions for our next special issues?

34- Have you buy/read/seen any of our other products? If yes, which one?

(You can circle more than one answer).

- a) Mecha-Press
b) Anime Shower Special
c) Cybernet Arkadyne (comic by Tim Eldred)
d) Gates of Pandragon (comic)
e) Akira Poster-Zine
f) Gamers' Herald (gaming journal)
g) Night's Edge (Cyberpunk Sourcebook on Vampires)
h) Necrology (Cyberpunk Adventure on Firstling)
i) Science Fiction books (5 titles — in French)
j) Samizdat (Quebec SF fanzine — in French)

35- For how long have you known/read Protoculture Addicts?

- a) less than a year b) between 1 and 2 years
c) between 2 and 5 years d) since issue #1
e) since issue #0

36- What kind of merchandizing products would you buy from Ianus Publications if they were produced? (You can circle more than one answer).

- a) T-Shirt
b) Poster
c) Sticker
d) Best of the magazine articles
e) Conversion kit for model
f) Garage kit
g) Resin Figurine
h) Set of dice
i) Reprint of old issues
j) Our own Role-Playing Game
k) Gaming adventure based on anime series
l) Subtitled video (just kidding!)

37- What kind of animation do you prefer in regard of the English version?

- a) Subtitled b) Dubbed

38- Are you satisfied with the quality of the subtitled version that had been released on the American video market until now?

- a) Yes b) No

39- Are you satisfied with the quality of the dubbed version that had been released on the American video market until now?

- a) Yes b) No



Thank you for answering this questionnaire and to sending it back to us:

Ianus Publications
PROTOCOLTURE ADDICTS questionnaire
2360 De LaSalle Avenue, Studio 211
Montreal, Qc, Canada, H1V 2L1

We will also welcome any other comments from you.

WE NEED YOU!



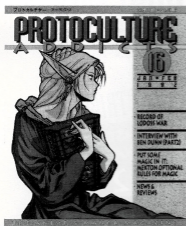
Only your contributions can make this magazine better. We truly need you to help us serve you to the best of our abilities. If you have articles, synopses, reviews, other materials or just an opinion, please send them to us and help us make "PROTOCOLTURE ADDICTS"'s next issue even better than the one you hold in your hand at this very moment.

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- ☐ Anime Shower Special #2 \$3.25 US, \$3.75 Can
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- ☐ Cybersuit Arkadyne #1-3 each \$2.50 US, \$2.95 Can
- ☐ Gates of Pandragon #1 \$2.25 US, \$2.75 Can
- ☐ Mecha•Press #1, 4-5 each \$4.95 US, \$5.50 Can
- ☐ MP Subscription - 6 issues \$25 US, \$28 Can, \$36 US oversea
- ☐ Poster-Zine (Akira) #1 \$3.95 US, \$4.50 Can
- ☐ Protoculture Addicts #10-11 each \$2.50 US, \$2.95 Can
- ☐ Protoculture Addicts #15 \$2.95 US, \$3.50 Can
- ☐ Protoculture Addicts #16-19 each \$3.50 US, \$3.95 Can
- ☐ PA Subscription - 6 issues \$18 US, \$21 Can, \$25 US oversea
- ☐ Gamers' Herald (Journal) #1 \$1.95 US/Can
- ☐ Night's Edge (Cyberpunk - 96 pgs) \$14.95 US/Can
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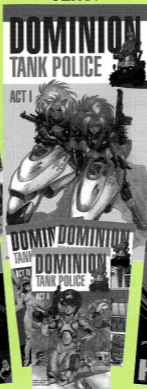
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